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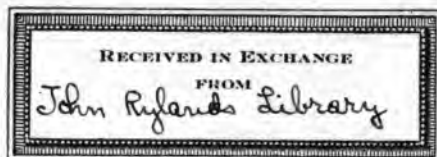
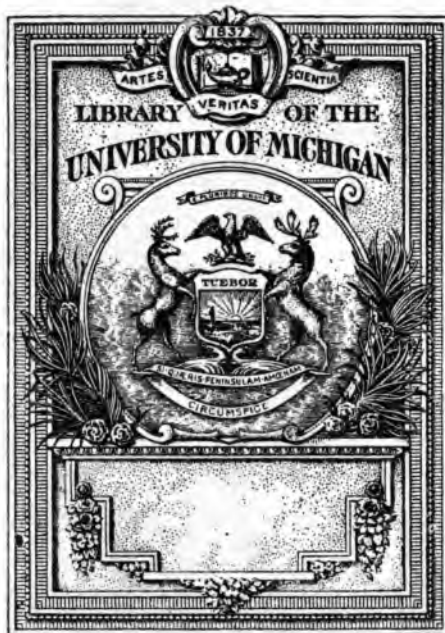
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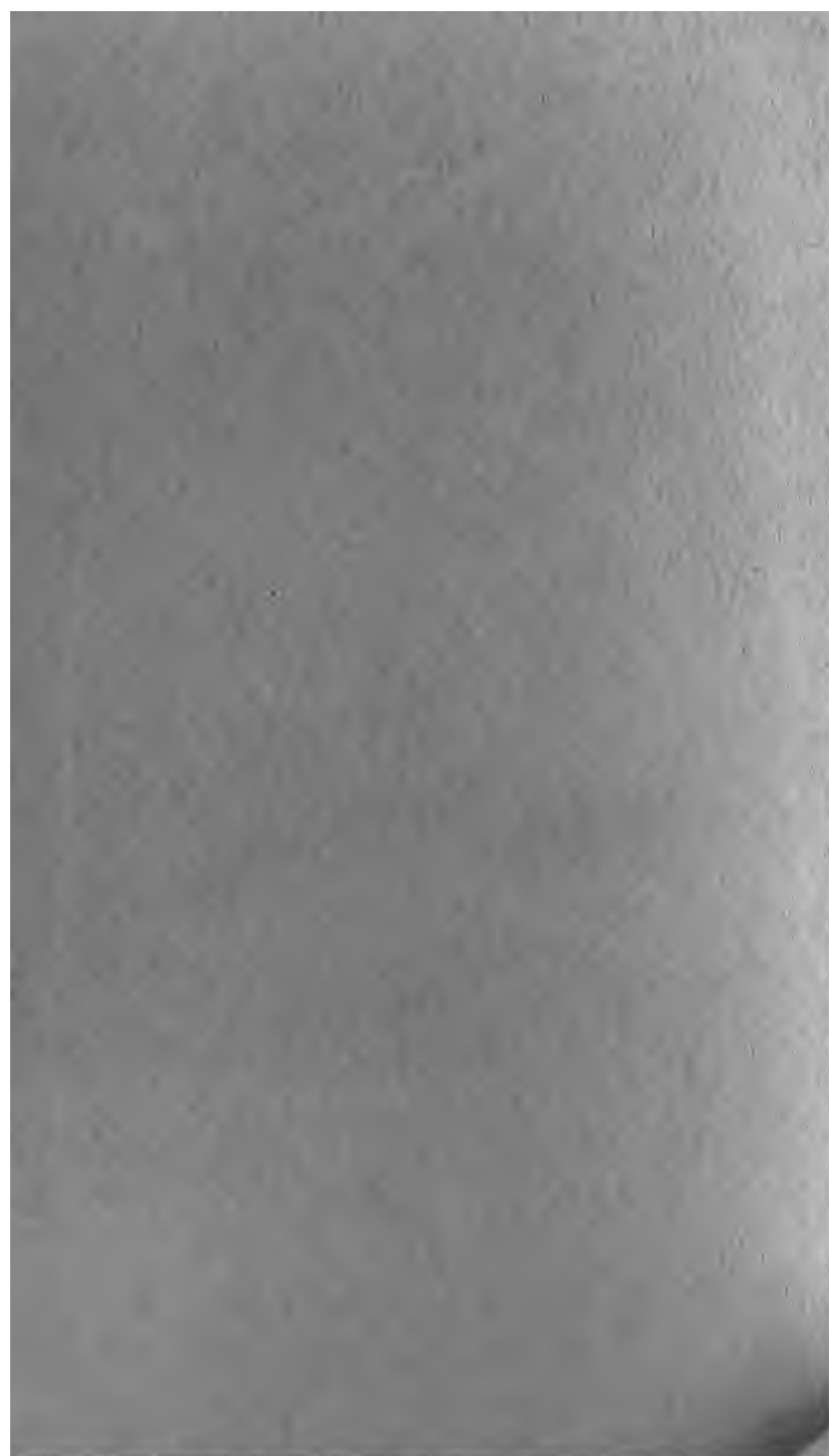
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BOMBAY: 8 HORNEY ROAD  
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MR. WILLIAM  
**SHAKESPEARES**  
COMEDIES,  
HISTORIES, &  
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1616 APRIL 23 1916

MANCHESTER: THE UNIVERSITY PRESS, 12 LIME GROVE,  
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ROW, LONDON, E.C., NEW YORK, BOMBAY, CALCUTTA, AND  
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Triumph, my Britain, thou hast one to show,  
To whom all scenes of Europe homage owe,  
He was not of an age, but for all time.  
Nature herself was proud of his designs  
And joy'd to wear the dressing of his lines,  
Which were so richly spun and woven so fit.

—B. JONSON.

## PREFATORY NOTE.

THE exhibition described in the following pages has been arranged to commemorate the Tercentenary of the Death of Shakespeare, an event which will be observed not only in this country but throughout the civilised world.

The object which we have kept in view in the selection and arrangement of the exhibits, has been to show the unfolding of Shakespeare's mind as it is reflected in his works. This we have sought to accomplish by exhibiting, not only such of the original and early editions of the poet's own writings as the library contains, but the principal sources which he employed in their composition.

As a result we have been able to bring together copies of the actual editions of the principal works which Shakespeare undoubtedly had around him upon the shelves of his library, since they are the works from which he drew the foundation-plots and other material employed by him in the composition of his own plays.

Of Shakespeare's own works (Cases 1-2) we have been able to exhibit two sets of the four folios, and an interesting copy of the "Sonnets" of 1609, but of the original quartos of the plays we do not possess a single example. Therefore, for the purpose of illustrating the order of publication of the plays and poems which were printed, either with or without authority, during the author's lifetime, we have been com-

Shakespeare's Works, 1611-1619



## PREFATORY NOTE

pelled to have recourse to the excellent facsimiles which have been published from time to time.

In addition to what may be described as the direct sources, we have included an interesting selection of contemporary works of a more general interest, with which Shakespeare was certainly familiar, and which may be described as his indirect sources, or general reference books.

Another case has been devoted to contemporary writings, which are of interest as bearing directly upon Shakespeare and his times in the form of allusions to the poet, or works of topographical or historical value.

In the last case we have assembled a collection of school-books, many of which were current in Shakespeare's day. This will serve to convey an idea of the character and high standard of the education which obtained in England, not only in Shakespeare's day, but also in the earlier part of the sixteenth century.

In the annotations to the entries reference has been made to any peculiarities, or other features of interest which the exhibits possess, and it will be noticed that of several of these works no other copy is known, whilst of others only one or two other copies are recorded. Brief notes as to the sources have been appended to the Shakespearian entries, with an indication as to the precise location in the exhibition cases of the source book referred to.

The descriptions as printed are, as far as they are given, carefully exact transcripts of the opening lines, colophons, or title pages of the respective volumes. The upright bars ( | ) are intended to indicate the actual arrangement of the lines in the originals.

Specially interesting at the moment are : Leonard Digges "Pantometria," 1591 (Case VII. 5) from which we have ex-

## PREFATORY NOTE.

tracted the description of the invention of the "camera obscura," which in its modern form is known as the "periscope," which is attributed to Digges ; and Hakluyt's "Principal Navigations," 1598-60 (Case VII. 10).

It is impossible within the limits of a short prefatory note to convey anything like an adequate idea of the extent of the collection from which the exhibits are selected. This, however, should be said, that the range must not be estimated by the comparatively limited number of objects which can be accommodated in the exhibition cases.

It is hoped that the present exhibition may be of service not only to the public, but to a wide circle of students, who may be still unaware of the wealth of material which is available to them not only for the study of Shakespeare and his time, but also for the study of English literature, in general.

For the help of those into whose hands this handbook may fall, and who may not yet be familiar with the outstanding facts in the biography of Shakespeare, we have prefixed to the catalogue a brief sketch of the poet's career and times ; followed by a chronological table of the principal events connected with and surrounding his life and writings ; and also by a selected list of works for the study of Shakespeare, which may be consulted in the library.

It remains only for me to say that I am indebted to my colleagues, Mr. Peacock, Mr. Roberts, Miss Woodcock, Miss Rankin, and Miss Dalglish, and especially to the sub-librarian, Mr. Vine, for their ungrudging help in the arrangement of the exhibition, and in the preparation of the catalogue.

HENRY GUPPY.

THE JOHN RYLANDS LIBRARY.  
13th April, 1916.

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M<sup>r</sup> WILLIAM  
**SHAKESPEARES**  
COMEDIES,  
HISTORIES, and  
TRAGEDIES.

Published according to the true **Originall Copies.**  
*The second Impression.*



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of the Blacke Beare in Pauls Church-yard. 1 6 3 2.

2. THE "SECOND FOLIO" OF THE WORKS OF SHAKESPEARE, 1632  
(Case 1. 2)

## A BRIEF SKETCH OF THE LIFE AND TIMES OF SHAKESPEARE.

THE charm of all literature resides, to a considerable extent, in the personality of the writer by whom it was created. He has put himself into its pages so that they partake of his life, and are instinct with his individuality.

The mirror which he holds up to the world around him is of necessity the mirror of his own personality. He has himself been close to those aspects of life of which he speaks, he has looked at them with his own eyes, and by reason of the keenness of vision, the strength of insight, and the artist's wonderful faculty with which he has been endowed, he has been able, not only to see more deeply into things and appreciate their meaning more powerfully than the common race of men, but he has been able also to make us see and feel with him.

Therefore it is to the man in the book, to begin with, that we have to find our way. We must get to know him as an individual, and seek to deepen our sense of his personality, by acquainting ourselves with the deciding facts of his life.

If we can, to some extent, put ourselves in his place, see him in his social surroundings, in his daily intercourse with his fellows; know something of his ambitions, his struggles, his failures, his successes, and the connection of his literary creations with them, not only shall we understand his works the better, but we shall also understand how he looked at life, what he found in it, and what he was able to get out of it.

It is only in this way that we can enter into the spirit of an author and penetrate into the vital forces of his personality.

Unfortunately, Shakespeare is one of those outstanding men whose life was little noticed by his contemporaries. The scanty facts and

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abundant fancies as to Shakespeare's life are a commonplace of literature. A few registers in which traces of his family have been preserved, a few traditions connected with his name in the district in which he was born, and the splendid productions of his own genius, are the only means we possess of supplying the deficiencies in his personal history.

Happily, in his works Shakespeare clearly betrays himself—his aspirations, his hopes, his passions, his beliefs, his likes, and his dislikes. The inward man is far better known through his art than through the so-called life, for his works constitute that portion which most truly and most intensely lives.

It does not necessarily follow when in the words of Emerson we say that "Shakespeare is the only biographer of Shakespeare" that we believe it is possible to gather from the plays and poems such facts as Sir Sidney Lee has brought together in his "Life of Shakespeare," with a zeal and industry for which every student should be profoundly grateful. Emerson does not scorn the knowledge of Shakespeare's outward and material history, but he does mean that Shakespeare has poured into his works such a great and astounding mass of his own and our nature, including the great facts of his life, that in his works we possess the man, and therefore in Emerson's way of putting it, "he is the one person of all modern history known to us".

Even so, it is difficult to estimate the loss we have sustained in the lack of information respecting his early years. A poet begins by being a poet; poetry has been familiar to his earliest contemplation, it may have been his first taste, his first passion when the movements of his passions awakened his heart, and we cannot but deplore the existence of such blanks in the history of one of the greatest poets the world has ever known.

William Shakespeare was born at Stratford-on-Avon in the month of April, 1564. The exact date is not known, but it is presumed to be the 23rd, the day consecrated to England's patron saint, St. George. That he was baptized on the 26th day of that month is all that we know, with any certainty, respecting his birth.

SHAKE-  
SPEARE'S  
BIRTH.

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE.

At the time of our poet's birth his father, John Shakespeare, was a prosperous tradesman, who had filled various municipal offices, including that of chamberlain of the borough. In 1565 he was alderman, in 1568 bailiff, and in the light of things to come, it is interesting to learn that in that capacity he was the first townsman of Stratford to accord an official welcome to players of the companies of the Queen and of the Earl of Worcester. In 1575 he appears as the purchaser of two houses in Stratford, one of which may have been the house in which the poet is said to have been born, but shortly afterwards he is so impoverished as to be unable to contribute fourpence towards the relief of the poor. These, and other embarrassments in the circumstances of his father, must have made Shakespeare's youth unhappy, notwithstanding the antidote of a singularly sunny and genial disposition, and of the high spirits natural to his age.

Tradition rather than history fills the wide gap of years between the certificate of baptism of William Shakespeare and his burial on almost the same day of April, 1616, nevertheless we have some items of documentary evidence to guide us, and a larger amount of personal testimony that bears on the writer and his writings.

It has been the aim of some of the poet's most enthusiastic admirers to depreciate as much as possible his birth, parentage, education, and early training, in order to enhance the conquest of unassisted genius, and to claim for nature and natural inspiration alone those great masterpieces of invention which he has bequeathed to posterity.

Admitting, even, that no amount of training or study can account for Shakespeare's plays, that does not necessarily invalidate the importance of his education or the beneficial influence of his peculiar times.

It is true that there is no direct evidence to show where Shakespeare went to school, nor the amount of education which he received ; at the same time there is no reason for supposing that he received less than his contemporaries.



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Fortunately, the embarrassments of his father did not prevent Shakespeare from receiving a good education, since he was entitled to free education at the Stratford Grammar School, the only qualifications for admission being that the candidate should be seven years of age, and a native of the town.

SHAKE-  
SPEARE'S  
EDUCA-  
TION.

Ben Jonson tells us " he had small Latin and less Greek ". The admission at least implied some knowledge of both. We must not, however, slavishly assent to Ben Jonson's conclusion, until we have made some inquiry as to the state of education throughout the country at this time.

Before the public schools had attracted much attention, indeed before they were accessible to the majority of the people, on account of bad roads and inefficient means of travelling, the grammar schools of our country towns furnished the only means of training and education for the gentry and richer citizens throughout the largest extent of England.

Now the very purpose for which these grammar schools were founded by King Edward the Sixth, was the thorough teaching of the Latin tongue. The regular teaching of Greek was not introduced into the country schools until a later period, but the knowledge of Latin, as the language of all the learned professions and still largely used in literature, was regarded as quite indispensable. Whatever else was neglected this was vigorously carried on.

During his school days, therefore, Shakespeare would be thoroughly trained in the use of Latin, and several well-known passages in his plays show that he did not forget his early experience, but, like everything else he acquired, it turned to fruitful results in his hands.

This was an age of Latin culture. It is impossible to open any popular work of this period without being struck with the rich abundance of classical allusion. The dramatists of this age borrowed freely from classical antiquity their plots, their quotations, and their witticisms, without scruple, and without any dread of being misunderstood by the people.

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE.

Shakespeare was, in fact, the poet of an age that loved learning for her own sake, an age that had come into a new inheritance of breathless wonder and interest :—

Like some watcher of the skies  
When a new planet swims into his ken,

and he would not have been the man of his time, nor the poet he was, had he been wholly indifferent to learning, or wholly unacquainted with her. That he contrived to know a good deal of Latin, some Greek, and probably some French and Italian leaves little or no room for doubt.

The growing poverty of his father makes it likely the poet left school at an early age, in order to assist his impoverished parent. Nothing is known of Shakespeare's occupations, although tradition has associated him with various professions and trades, among others those of butcher's apprentice, attorney's clerk, and schoolmaster. Whatever may have been his occupation, his leisure hours would undoubtedly be spent in treasuring up material for his future poetry.

More definite is the story of his marriage in 1582, when little more than eighteen, to Anne Hathaway, of the hamlet of Shottery, within Stratford parish, older than her husband by seven or eight years. Of the poet's habits, or the means by which he supported himself and family, or even the place of his residence subsequent to his marriage, no positive information has come down to us, although there are traditions of youthful levities, which, if they could be relied upon, must belong to this period. On the authority of Rowe, young Shakespeare was prosecuted by Sir Thomas Lucy, of Charlecote, on the charge of deer-stealing, and it is thought that he retaliated in "The Merry Wives of Windsor," where we have a Justice Shallow whose "white luces" correspond to the arms borne by the Lucys of Charlecote. This may have been in 1585.

It may not be without interest at this point in our sketch to endeavour to obtain some idea of the character of that part of England which was the scene of our poet's youth, and which, by common consent, is now known as "Shakespeare's Country".

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Indeed, it may be said, that if you would understand Shakespeare's plays aright, you must go into the villages round about his native place; see the old half-timbered houses on which he must have looked; listen to the speech which he must have spoken, for the very words which sometimes puzzle the student are still in use among the country folk; gather the flowers which make his plays sweet with country fragrance; look at the names on the waggons that pass you in the shady lanes; and you will know more of Shakespeare than endless commentaries can tell you.

SHAKE-  
SPEARE'S  
COUN-  
TRY.

The town of Stratford lies on the north bank of the river Avon, at a point midway in its course from its rise in the Northamptonshire Hills to its juncture with the Severn at Tewkesbury.

There is scarcely any resemblance between the present town and the Shakespearean borough, for in the sixteenth century the town consisted of low gable-roofed wood and plaster houses dotted at intervals along the picturesque roads, which ran out of the town and connected a string of undulating villages and hamlets with Stratford. Most of the houses in Shakespeare's day had gardens at the back, and many at the side also, which, combined with the unusual width of the streets, gave the town an open cheerful look, which enabled it to retain pleasant touches of its earlier rural state. As its prosperity increased the scattered dwellings naturally tended to close up their ranks and present a more united front.

In Shakespeare's day the irregular line of gables and porches of pent-houses, walls, and garden palings, with patches of flower and overreaching foliage between, still varied the view and refreshed the eye on looking down the leading thoroughfares which took the form of a central cross.

The house in Henley Street known as "Shakespeare's House," which is now an imposing-looking building, was at the time of our poet a modest-looking dwelling of wood and plaster. A few steps from the house is the Grammar School, where, in all probability, Shakespeare received his education. Adjoining the school is the ancient Guild Chamber in which the father of our poet in the

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE.

days of his affluence not unfrequently presided, and where, most probably, our poet himself in the years of his retirement would meet with his fellow-townsmen.

The church, which is a very fine specimen of decorated and perpendicular Gothic, with a lofty spire, is approached on the north by an avenue of limes, and is sheltered on the east and south by an irregular but massive group of elms towering above the church path, between the transepts, the chancel, and the river. The church, which stands on the site of the old Saxon Monastery which was in existence in the year 691, dates back to about the year 1200, but it has been on various occasions added to and improved.

Below the church on the margin of the river in Shakespeare's time were the mill, the mill bridge, and the weir half-hidden by grey willows, green alders, and tall beds of rustling sedge, whilst beyond the church the suburbs stretched away into gardens, orchards, meadows, and cultivated fields, divided by rustic lanes with mossy banks, flowering hedgerows, and luminous vistas of bewildering beauty.

The cross and country roads were dotted at intervals with cottage homesteads, isolated farms, and the small groups of which constitute the villages and hamlets, included within the wide sweep of the old Stratford Parish.

The town was thus girdled in the spring by daisied meadows and blossoming orchards, and was enriched during the later months by the orange and gold of harvest fields and autumn foliage, mingled with the coral and purple clusters of hawthorn, mountain ash, and elder. But perhaps the most characteristic features of the scenery in the neighbourhood of Stratford was to be found in the union of this rich and varied cultivation with picturesque survivals of the primeval forest territory. The low hills that rise at intervals, still carry on their serrated crests the lingering glories of the ancient woodland.

Though the once mighty forest of Arden has disappeared, the after-glow of its sylvan beauty rests on the neighbouring heights, formerly enclosed within its ample margin. These traces of the forest wildness were far more striking and abundant in Shakespeare's

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day than now, but though much of the ancient woodland has disappeared many traces of it still remain.

From the Welcombe Hills, which are but a mile outside the town, the finest local view of Stratford and the surrounding country is to be obtained. Looking south-west and facing the central line of the town you see below you, above the mass of roofs, the square tower of the Guild Chapel, the graceful spire of the church, and the sweep of the winding river sometimes glittering from among the willows, which fringe its banks, and sometimes rambling out into full view and making an azure sweep round a slope of meadow land. This beautiful bosom of the country is known as the "Valley of the Red House," shut in as it were by the distant undulating blue hills known as the Cotswolds.

On the opposite side of the town lies the hamlet of Shottery, half-concealed by ancestral elms, and nestling amongst its homestead fruits and flowers, the place where young Shakespeare wooed and won Anne Hathaway.

The subtle power of this order of scenery, arising from the union of all that is rich and careful in cultivation, with all that is wild and free in natural beauty, is exactly fitted to attract and delight imaginative and emotional minds. It possesses the peculiar charm that arises from the union of refined culture, with the bright and exhilarating spontaneity of a free and generous nature.

We have now come to the threshold of the most important period of Shakespeare's life, when his genius took its bent, and his subsequent career was virtually determined. Unfortunately these momentous years are an absolute blank for the biographers, and it is only by the aid of conjecture, assisted by circumstantial evidence, that we are able to supply the deficiency.

From 2nd February, 1585, when his twin son and daughter, Hamnet and Judith, were baptized, until the year 1592, when we find him an actor in London, we have no certain knowledge of Shakespeare, beyond one mention of his name in a legal document of 1587.

There has been a good deal of speculation as to the reason of

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE.

Shakespeare's removal from Stratford, and there have not been wanting those who have accused our poet of indifference and infidelity towards his wife and family.

The cause of the removal is not far to seek when we consider the family responsibilities of our poet. Before he had attained his majority he had a wife and three children dependent upon him, with apparently little opportunity or means of advancing his fortune in Stratford. The situation was in itself sufficiently serious, but it was complicated by his father's increasing embarrassments. All this was sufficient to make our poet look anxiously about him, but with the unfailing judgment which he displayed in practical affairs he seems to have formed a sober and just estimate of his own powers, and resolved to see if fortune had aught in store for him in London amongst the players. This impulse to seek the stage would be in no way remarkable inasmuch as he had been born and nurtured in a locality where theatrical representation, first in the form of mysteries and miracle-plays, and gradually as mixed or secular dramas, were more encouraged than in any other part of England; and it is not at all unlikely that when a lad of twelve he had assisted at the masques and pageants provided by the Earl of Leicester at Kenilworth Castle, in the year 1575, for the entertainment of Queen Elizabeth.

He looked wisely to a means of earning that accorded with the true bent of his genius, whereby if success crowned his efforts he might not only maintain his own household in simple comfort, but relieve also his parents in their trouble.

He did not take his wife and children away from the familiar fields where face of friend and neighbour looked from every door, where loving kinsfolk were about them, with fresh country air not far to seek. He kept their lives under the healthiest and happiest conditions. He was probably with them in all seasons of rest, and he fought his fight alone in London with a success that at last enabled him to break with the earning place and devote his whole time to his home.

The exact year in which Shakespeare quitted Stratford cannot now be ascertained. It may well have been 1585, for in December

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of that year the Earl of Leicester—the great lord of that part of the country, to whose protection Shakespeare would naturally have recourse, and to whom it would be easy for him to obtain a recommendation—sailed from Harwich at the head of a great force to assume the government of the United Provinces in their war with Spain, and it is thought to be not unlikely that Shakespeare would have embraced the opportunity of accompanying this expedition if it had presented itself, and there seems to be some reason for thinking that he actually did so. A band of youths from Warwickshire did actually follow Leicester, and few could have had more cogent reasons for making one of the number than Shakespeare. Leicester apparently took with him to the Low Countries a company of players, and Shakespeare may have been a member of it, although it is quite as likely that he served in some other capacity.

SHAKE-  
SPEARE  
LEAVES  
STRAT-  
FORD.

In whatever capacity he may have joined Leicester's service, the new scenes which would open upon him, the magnificent shows, and triumphs with which Leicester was received, the daily talk of war and statecraft, the association with all sorts and conditions of men, would go far to bestow that knowledge of good society, and create that easy and confident attitude towards mankind which appears in Shakespeare's plays from the first, and which are so unlike what might have been expected from a Stratford rustic, or a London actor. It may be nothing more than coincidence, but the fact remains, that 1585 was the year in which Shakespeare disappears from observation, and in which there is every reason to suppose that he quitted his native town.

Other circumstances which may have determined Shakespeare's removal from Stratford at a slightly later date are to be found recorded as happening in the year 1587, when two important companies of players, the Queen's and Lord Leicester's, returned to London from a tour in the provinces, and Stratford was among the towns they visited. Two other companies were performing in Stratford in the same year, and it is suggested by some authorities to be highly probable that these strolling players turned Shakespeare's attention to

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the stage, and to London, even if they did not take him with them. If so, he was not more than twenty-three years of age at the outset of his dramatic career, and had ample time before writing plays to master the business of acting, and to acquaint himself with the dramatic literature of his day, and with the literary material from which it was mostly derived. Such training and such a life, far more than school or college, would fit him swiftly and surely for his future work.

Of his life struggles in the metropolis whilst he carved his way from the safe obscurity of Stratford to the highest pinnacle of fame, he has told us nothing. The early familiarity with the hard realities of life left no trace on his mind beyond that sympathy with humanity, that profound appreciation of it in all its forms, which is one of his greatest characteristics as a poet.

SHAKE-  
SPEARE  
IN LON-  
DON.

On his arrival in London there was at least one fellow-townsmen from Stratford to offer Shakespeare a welcome, in the person of Richard Field, born in the same year as our poet, and probably one of his schoolfellows. Field was in 1579 apprenticed to a London printer and stationer of repute, George Bishop, and for some reason it was arranged that the first six years of the apprenticeship should be served with another printer, named Thomas Vautrollier, a Huguenot refugee of wide sympathies and independent views, who had established his position in London by publishing there in 1579 Sir Thomas North's translation of "Plutarch's Lives" (Case VI. 9), a book in which Shakespeare before long was to be well versed. When our poet reached London, Vautrollier was living in temporary retirement in Edinburgh to escape a threatened prosecution, and the business was being carried on by the apprentice Field, with the aid of his master's wife. A few years later, upon the death of his master, Field married the widow, and the printing office in Blackfriars became his property, where, until the close of the century, he engaged in many notable ventures, including a new edition of North's "Plutarch" (1595), and the first edition of Sir John Harington's translation of Ariosto's "Orlando Furioso," 1591 (Case III. 1).



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We have proof of Field's intimacy with his fellow-townsmen in the service which he rendered to Shakespeare by printing the earliest specimens of his writings which were committed to the press. "Venus and Adonis" was issued in 1593, and "Lucrece" in the following year.

It is impossible to say with any certainty how Shakespeare became connected with the stage. It is impossible either to dismiss or to substantiate the traditions which connect him either with holding horses at the door of the play-house, or with the position of prompter's attendant, or call-boy inside the theatre. In whatever capacity it may have been, his versatile powers were soon recognized and his promotion was correspondingly rapid.

That his earliest reputation was made as an actor cannot be doubted, for although his work as a dramatist soon eclipsed his histrionic fame he remained a prominent member of the actor's profession until near the end of his life.

At this period the stage, which constituted at once the chief gratification of the multitude, and the favourite amusement of the most distinguished men, was passing through a new epoch. The moralities, miracle-plays, dumb-shows, and pageants, which hitherto had satisfied less critical audiences, had lost their attractions. The diffusion of classical learning, intellects sharpened by the controversies in which they had lately been engaged, the strong sense of national and individual freedom, had prepared men for a keener relish of the higher productions of art in all its branches, and the nation now stood in need of a man of genius, capable of receiving its impulse, and of raising its public to the highest regions of art. Here was Shakespeare's mission.

It should be explained, however, that when Shakespeare settled in London, there was actually no licensed theatre within the precincts of the City, notwithstanding that interest in the drama was advancing, like the rising tide, with a force which was irresistible.

THE FIRST  
THEATRES  
IN ENG-  
LAND.

It is true, that in the early part of the Elizabethan age, plays had been acted in the dining halls of the wealthy citizens, and in

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE

the halls belonging to the various trade guilds, but the Mayor and Aldermen of the City of London looked upon these performances with eyes of disfavour, because they considered the actor to be a masterless man, who had no trade, a sort of strolling vagabond, who lived upon the largesse of those who looked on at his performances, and also, in the years of the visitation of the plague, because of the great danger of the spread of infection.

Consequently the city authorities did everything in their power to drive out plays and players from their boundaries. Preachers denounced the stage, and moralists wrote pamphlets against what they were pleased to term these poms of Belial, but these steps did little to stem the rising tide of popular fancy for such entertainments, and they flourished more than ever, with the result that in 1574 steps were taken towards the regulation of players and plays.

When the players found they could no longer act in the city, they decided to establish themselves just beyond the limits of the city's jurisdiction.

In 1574 James Burbage, and some of the Earl of Leicester's company of players, obtained a licence from the Queen to act plays in any part of England; and it was soon after receiving this licence that Burbage proceeded to build the first play-house in England, which was called simply "The Theatre". It was built just outside the city boundary close to the remains of the Holywell Priory, in Shoreditch, and was opened in 1576. Here, it is thought, Shakespeare gained his first experience of the stage.

This was so successful that it was shortly followed by a second theatre, "The Curtain," also in Shoreditch, where towards the close of the century Shakespeare spent at least one season. Between 1586 and 1590 there arose in the suburbs of London six new theatres: "The Newington Butts" (1586), "The Rose" on Bankside (1587), "The Globe" on Bankside, which was erected in 1598-9 with the materials from the dismantled fabric of "The Theatre," "The Swan" also on Bankside (1595), "The Fortune" in Cripplegate (1600), and "The Red Bull" in Clerkenwell

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(1600?). Then there were two smaller theatres of a more luxurious type, known as "private" theatres, "Pauls" and "Blackfriars".

At the same time there were several inns, in the yards of which plays continued to be acted, from time to time, in Shakespeare's early years. These were "The Bel Sauvage" on Ludgate Hill, "The Bell" and "The Crosskeys" in Gracechurch Street, "The Bull" in Bishopsgate, and "The Boar's Head" in Eastcheap.

These play-houses were very unlike the modern theatre. They were really more like the pits used for cock-fighting and bear-bating. They were round, octagonal, or square structures, built of wood, lath, and plaster, on stone or brick foundations, and except over the stage were open to the sky. Those of the audience who could afford the luxury, were accommodated with seats on the stage itself, whilst the other onlookers stood or sat in the uncovered parts. "Standing room" cost a penny. The survival of "the pit" in the modern theatre, helps to remind us that the first theatres may have served as "cock-pits" or "bear-pits" as well as theatres.

The performances took place by daylight, and were announced by the blowing of a trumpet. During a performance, a banner was hung from the roof of the theatre. The plays were played straight through, without waits, which were unnecessary in the case of Shakespeare's plays, since he has provided a sub-plot, intended, no doubt, to hold or amuse the audience while the actors of the main plot rested.

Of the competitors for public favour when Shakespeare entered upon the scene, the most eminent were John Lyly, George Peele, Robert Greene, and Christopher Marlowe. All had been educated at one of the universities and took to writing for the stage, with no higher object than that of relieving the poverty into which they continually relapsed from their folly and indulgence.

Their purpose was not to grasp those deeper questions which confused and perplexed the age, still less to discover a solution of them. If they could represent the passing and grotesque humours,

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f they could point some moral lesson against its more obvious transgressions, they aimed no higher.

With all their ability and advantages they produced nothing which could serve beyond the amusement of the hour. Their lines have not taken root in the memory of their contemporaries and secured eternity for themselves among the unwritten traditions of the people. How different with Shakespeare, phrases only less numerous than those of the Bible, often the most plain and artless, have grown into household words.

Yet the labours of these men were not without their use. Steeped in classical literature, deriving their rules from classical authority, they fixed the form and style of dramatic art, and they developed the poetical capabilities of the English language, refining it to those higher purposes of poetic literature, for which in their time, and more emphatically before their time, it had been considered unsuitable. They did for Shakespeare that which it is possible the poet, great as he was, could not have done for himself. They had familiarized men's minds to the laws of the drama in the concrete, they had accustomed men's ears to a stately blank verse, essentially and exclusively English in character, indelibly associated with all our noblest poetry, and yet evidently suggested by an intense study of its classical forerunner.

In his prolific industry, in his habit of seeking his story in pre-existing literature, in his co-operation with other writers, in his avowals of deference to popular taste, Shakespeare faithfully followed the common path of his contemporaries and immediate precursors. It was solely in the supreme quality of his poetic and dramatic achievement that he outdistanced them all.

As early as 1592 we find our poet publicly recognized, not only as an actor of distinction, but as a dramatist whose work had excited the envy and indignation of his contemporaries, and especially of one so accomplished and so eminent, so good a scholar and master of the laywright's craft as Robert Greene. In a pamphlet written just before his death in September, 1592, entitled "A Groat's worth of Wit bought with a Million of Repentance," Greene, jealous of the

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already overshadowing fame of his young rival, warns three of his fellow-playwrights, Marlowe, Nash, or Peele, and "young Juvenal," who may be Lodge, to avoid his fate by employing their wits on more profitable courses, and alludes to Shakespeare as "an upstart crow, beautified with our feathers, that with his tyger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blanke verse as the best of you: and being an absolute Johannes factotum is in his owne conceit the onely Shake-scene in a countrie. . . ."

Shakespeare's experience of life was by no means an unchequered one, he enjoyed success, but he also suffered the ills and griefs that flesh is heir to. In August, 1596, death entered the home at Stratford, and robbed our poet of his only son Hamnet, in his 12th year, a loss which must have been a severe blow to his cherished hopes of founding a family.

In the following year we have evidence that the success of the poet was assured. His condition was no longer that of a needy adventurer, but of a well-to-do possessor of real property, since he had acquired the principal house in his native town, known as "New Place," standing on nearly an acre of ground for £80, to which a few years later he added some hundred acres of land adjoining at a cost of £320. Again in 1605 he purchased for £440 a moiety of the tithes of Stratford, Bishopton, and Welcombe, yielding an income of about £60, and in 1610 he added twenty acres of pasture land to his former purchases.

The fertility of his invention now poured forth some of the grandest of his productions, and popular judgment placed him far above his contemporaries.

With the nobles, the wits, and the poets of his day he was in familiar intercourse. "The Gentle Shakespeare," as he was usually styled, was enthroned in all hearts, and his contemporaries, without giving us any of those familiar anecdotes which one would wish to be able to relate, render homage to his uprightness and benevolence of soul.

In 1607 Shakespeare's eldest daughter, Susannah, who seems to have inherited something of her father's genius, was married to Dr.

## KETCH OF LIFE AND TIMES OF SHAKESPEARE.

fall. Before the end of the same year the midsummer marriage bells had changed to sadder music for Shakespeare's youngest brother, Edmund, who died at the early age of 27. He had become an actor, most probably through his brother's influence, and was at the time of his death living in London, probably on Bankside, since he was buried in St. Saviour's Church, at Southwark, on the last day of the year, where his gravestone is still to be seen.

Two months later there was family rejoicing in Dr. Hall's house at the birth of a daughter, the only grandchild Shakespeare lived to see.

Scarcely had another six months passed, when fortune again turned her wheel and the much loved mother of our poet was laid to rest.

Mary Shakespeare died full of years. For more than a decade she had witnessed and shared the growing prosperity of her eldest son, and must have felt the mother's thrill of joy and pride in the success which had crowned his brilliant career.

The loss of his mother was deeply felt by her favourite son, but there was no bitterness in the bereavement, and it even seems to have exercised a tranquillizing and elevating effect on the poet's mind and character.

It seems probable that soon after these chequered domestic vicissitudes, as soon, indeed, as he could conveniently terminate his London engagements, Shakespeare decided on returning to his native place. He, who had sought fortune about the world, and had reaped so full a harvest of worldly favour, found, after all, that there was no love, no admiration, no applause, so sweet to the soul as that which sprang from his native place.

SHAKE-  
SPEARE  
RETIRES  
TO  
STRAT-  
FORD.

Here, then, in the fullness of his fame, with a handsome competency, and before age had chilled the enjoyments of life, the poet spent the remainder of his days in dignified retirement.

Everything appeared to point to that best crown of a brilliant life, a tranquil and honoured old age, when on the 23rd of April, 1616, the very day on which he had completed his 52nd year, death carried him off from that calm and

SHAKE-  
SPEARE'S  
DEATH.

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pleasant position, the happy leisure of which he would doubtless not have consecrated to repose alone.

We have no information of the nature of the illness to which he fell a victim, but from his will, which was made on the 25th of March, less than a month before his death, and apparently in perfect health, we learn how well he was equipped for that last journey.

One of the brightest spots in the history of our immortal poet is that beautiful confession of faith which is preserved to us in that last instrument to which he put his hand, where before disposing of his legacies, he expresses himself in the following strain of piety :—

“I commend my soul into the hands of God my creator, hoping and assuredly believing that through the only merits of Jesus Christ, my Saviour, to be made partaker of everlasting life.”

SHAKE-  
SPEARE'S  
CONFES-  
SION OF  
FAITH.

The precaution thus opportunely taken at an age still so far distant from senility, leads to the presumption that some unpleasant symptom had awakened in him the idea that ere long he would be called upon to cross that bourn whence no traveller returns. There is no evidence to confirm or set aside this supposition, and Shakespeare's last days are surrounded by an obscurity, even deeper than that which enshrouded his life.

Quietly he lived and quietly he died.

On the 25th of April, within two days of his death, his mortal remains were buried on the North side of the Chancel of Stratford Church, in a grave seventeen feet deep. As part owner of the tithes, and consequently one of the lay rectors, the dramatist had a right of interment in the Chancel, and his local repute justified the supreme distinction of a grave before the altar.

A flat stone covers his grave and bears the following inscription :—

Good frend for Iesus sake forbear,  
To digg the dust enclosed heare ;  
Blese be y<sup>e</sup> man y<sup>e</sup> spares thes stones  
And curst be he y<sup>t</sup> moves my bones.

It was to guard against the profanation by irregular exhumation, which was such a crying scandal throughout England in the seven-

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE.

teenth century, that Shakespeare gave orders for this inscription on his grave, and it may not have been without effect in preventing the removal of his remains from the bosom of his native place to Westminster Abbey which was at one time contemplated. What would a crowded corner in the Abbey have been compared to the reverend aisle which stands in such beautiful loneliness as his sole mausoleum.

A monument to his memory was subsequently erected, probably about 1620, under the direction of his son-in-law, Dr. Hall, against the North wall of the Chancel, about two feet above his grave. The effigy, which is life size, is said by Dugdale to have been executed by "Gheeraert Janssen" or "Garret Johnson," who was a monumental sculptor of some repute, at Southwark, within a stone's throw of the Globe Theatre.

Shakespeare's loss was deeply felt, and his memory honoured by the most striking proof of respect even in his own age, but it is in the course of the centuries that have elapsed since his death that his reputation has so greatly increased, and that his genius has become, as it were, a national addition, continuing to gather strength at every period of its ascent.

SHAKE-  
SPEARE  
HON-  
OURED.

To Ben Jonson, the poet's contemporary and friend, belongs the honour of having sounded the first note of praise in those beautiful lines, where, after having compared him to Æschylus, to Sophocles, and to Euripides, he cries out in true enthusiasm :—

Triumph, my Britain, thou hast one to show,  
To whom all scenes of Europe homage owe,  
He was not of an age, but for all time.  
Nature herself was proud of his designs  
And joy'd to wear the dressing of his lines,  
Which were so richly spun and woven so fit.

The same admiration found fit expression in the lines of a sonnet from the pen of the puritan poet Milton :—

What needs my Shakespeare for his honoured bones  
The labour of an age in pill'd stones,  
Or that his hallowed reliques should be hid  
Under a star-pointing pyramid ?



## THE JOHN RYLANDS LIBRARY.

Dear son of memory, great heir of fame,  
What need'st thou such weak witness of thy name ?  
Thou in our wonder, and astonishment  
Hast built thyself a live-long monument.

From among the more recent of these offerings at the shrine of his genius, we select two or three as emanating from men of great, and in some degree, kindred talent, which will help us to form some idea of the amazing influence which he has exercised not only over the minds of his compatriots, but over the minds of all men, irrespective of nationality, who have been brought under the influence of his works.

The first is a tribute of peculiar value, from one whom Britain since Shakespeare's day has not seen equalled for fertility of imagination, and an almost inexhaustible fecundity in the knowledge of human character. The allusion, as will be perceived, is to Sir Walter Scott, who at a meeting for the establishment of a theatrical fund at Edinburgh, took occasion to introduce the following testimony of his veneration for the genius of Shakespeare :—

"Gentlemen," he exclaimed, "I wish to offer a tribute of reverence and respect to the memory of Shakespeare.

"He was a man of universal genius, and from a period soon after his own era to the present day has been almost universally idolized. He was a man of obscure origin, and as a player limited in his acquirements, but he was born evidently with an universal genius. His eyes glanced at all the varied aspects of life, and his fancy portrayed with equal talent the king on the throne, and the clown who crackles chestnuts at the Christmas fire. Whatever note he takes he strikes it just and true, and awakes a corresponding chord in our own bosom."

These tributes were by no means restricted to Shakespeare's own countrymen, all nations and all languages alike have helped to swell his praise, and to immortalize his fame.

Frenchmen, jealous as they are of the fame of their Molière, their Corneille, and their Racine, unite in giving to Shakespeare the laurel of pre-eminence.

If we take the two men who in Germany during the eighteenth

## SKETCH OF LIFE AND TIMES OF SHAKESPEARE.

and the nineteenth centuries are best known to us, we shall find Goethe and Heine in full agreement about Shakespeare's supremacy.

The tender imaginative poet, Goethe, in that prose picture of his, entitled "Wilhelm Meister," presents us with one of the most perfect miniature sketches of our poet. In the person of the chief character he describes his own feelings on becoming acquainted with the dramas of Shakespeare.

"They appear," he says, "the work of a celestial genius that mixed with mankind, in order to make us acquainted in the gentlest way with ourselves. They are no poems. The reader seems to have open before him the immense books of fate, against which the tempest of busiest life is beating, so as to drive the leaves backwards and forwards with violence. All the anticipations which I ever experienced respecting man and his lot, and which unnoticed by myself have attended me from my youth up, I find fulfilled and unfolded in Shakespeare's plays. It seems as though he had solved all enigmas."

Thus we see that it is in no narrow spirit of insularity that we put our illustrious countryman amongst the intellectual giants of the world. Who can deny that he stands incomparably the greatest dramatic writer of modern times, perhaps the greatest the world has ever known?

## CHRONOLOGICAL TABLE OF THE PRINCIPAL EVENTS IN THE LIFE AND TIME OF SHAKESPEARE.

In the case of the plays or works quoted, where two dates are given, the first relates to the completion or production, the other (within brackets) to its publication.

- 1564 (April 22 or 23) Birth, (April 26) Baptism of William Shakespeare.
- 1564 Birth of Galileo.
- 1565 Cinthio's "Hecatommithi".
- 1565 Golding's "Ovid".
- 1566 Gascoigne's "Supposes".
- 1566-7 Painter's "Palace of Pleasure".
- 1567 Fenton's "Tragicall Discourses".
- 1568 The Bishops' Bible.
- 1570 Ascham's "Schoolmaster".
- 1572 Massacre of St. Bartholomew.
- 1573 Bandello's "Novelle," tome 4.
- 1573 Legge's "Richardus Tertius".
- 1573 (?) Birth of Ben Jonson.
- 1574 Regulation of plays and players.
- 1574 Leicester's Company of Players formed.
- 1575 Queen Elizabeth visits Kenilworth.
- 1576 Fall of Antwerp.
- 1576 Erection of "The Theatre," Shoreditch.
- 1577 Shakespeare leaves school.
- 1577 Opening of "The Curtain" theatre.
- 1577 Drake's circumnavigation.
- 1578 Holinshed's "Chronicles".
- 1578 Harrison's "Description of England".

## PRINCIPAL EVENTS IN LIFE OF SHAKESPEARE.

- 1578 Whetstone's "Promos and Cassandra".
- 1578-9 Lyly's "Euphues the anatomie of wit".
- 1579 North's "Plutarch".
- 1580 Montaigne's "Essais".
- 1580 Belleforest's "Histoires tragiques".
- 1581 "Seneca his tenne tragedies."
- 1581 Sidney's "Apologie for poetry".
- 1582 (December) Shakespeare's Marriage.
- 1582-3 Plague in London.
- 1583 (May) Birth of Shakespeare's daughter, Susanna.
- 1585 (February) Birth of Shakespeare's twins, Hamnet and Judith.
- 1585 Leicester assumes the government of the United Provinces.
- 1585-7 Shakespeare leaves Stratford for London.
- 1586 Opening of "The Newington Butts" Theatre.
- 1586 Licensing and Censorship of Plays.
- 1587 Stratford visited by four companies of actors.
- 1587 Marlowe's "Tamburlaine".
- 1587 Execution of Mary, Queen of Scots.
- 1587-8 Lyly's "Endimion" (1591).
- 1588 Defeat of the Spanish Armada.
- 1588 Death of the Earl of Leicester.
- 1588 Marlowe's "Faustus" (acted), (1604).
- 1588 "The Troublesome Raigne of John."
- 1588-90 Marprelate controversy.
- 1589 Hakluyt's "Principall Navigations".
- 1590 Lodge's "Rosalynde, Euphues' golden legacie".
- 1590 Sidney's "Arcadia".
- 1590 Spenser's "Faerie Queene," books 1-3.
- 1590 First Part of the Contention betwixt Yorke and Lancaster (1594).
- 1591 Shakespeare's "Love's Labour's Lost" (1595).
- 1591 " " "The Two Gentlemen of Verona" (1623).
- 1591 "Astrophel and Stella."
- 1592 Opening of "The Rose" theatre, Bankside.

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- 1592 (September) Greene's attack on Shakespeare.
- 1592 Shakespeare's "Henry VI, Part I" (1623).
- 1592        "        "Henry VI, Part II" (1623).
- 1592        "        "Henry VI, Part III" (1623).
- 1592 Plague reappears in London.
- 1592 Kyd's "Spanish Tragedie".
- 1592 Nash's "Pierce Penniless".
- 1592 Marlowe's "Edward II".
- 1592 Shakespeare's "Comedy of Errors" (1623).
- 1592        "        "Romeo and Juliet" (1597).
- 1593        "        "Richard III" (1597).
- 1593        "        "Richard II" (1597).
- 1593 (April) "Venus and Adonis."
- 1593 (June) Death of Marlowe.
- 1593-4 Shakespeare's "Titus Andronicus".
- 1594 (May) Shakespeare's "Lucrece".
- 1594 (August) Shakespeare's "The Merchant of Venice  
(1600).
- 1594 Hooker's "Ecclesiastical Polity".
- 1594 Bacon's "Promus" (I-IV).
- 1594 "Willobie his Avisa."
- 1594 Shakespeare's "King John" (1623).
- 1594        "        "Sonnets" (1609).
- 1594-5       "        "Midsummer Night's Dream" (1600).
- 1595 Maunsell's "Catalogue of English Printed Books".
- 1595 Shakespeare's "All's Well that Ends Well" (1623).
- 1595        "        "The Taming of the Shrew" (1623).
- 1595 Raleigh's First Expedition to Guiana.
- 1595 Opening of "The Swan" theatre, Bankside.
- 1595 Spenser's "Amoretti".
- 1595 Sidney's "Apologie for Poetrie".
- 1595-6 Spenser's "Færie Queene," books 4-6.
- 1596 (August) Death of Shakespeare's only son, Hamnet.
- 1596 The Blackfriars theatre opened.
- 1597 Bacon's "Essays".

## PRINCIPAL EVENTS IN LIFE OF SHAKESPEARE.

- 1597 Shakespeare purchases New Place, Stratford.
- 1597 Shakespeare's "Henry IV, Part I" (1598).
- 1597        " " "Henry IV, Part II" (1600).
- 1597       " " "The Merry Wives of Windsor" (1602).
- 1598       " " "Henry V" (1600).
- 1598 Florio's "Worlde of Words".
- 1598 Chapman's "Iliad" (books 1-7).
- 1598 Stow's "Survey of London".
- 1598 "Histriomastix or the Player Whipt."
- 1598 Jonson's "Every Man in his Humour" (acted), (1600).
- 1598 Death of Burghley.
- 1593 Restoration of the University Library, Oxford, by Sir  
      Thomas Bodley.
- 1599 "The Passionate Pilgrim."
- 1599 Shakespeare's "As You Like It" (1623).
- 1599       " " "Much Ado About Nothing" (1600).
- 1599 Death of Spenser.
- 1599 Opening of "The Globe" theatre, Bankside.
- 1599 Grant of Arms to Shakespeare.
- 1600 "England's Helicon."
- 1600 Opening of "The Fortune" theatre, Cripplegate; and "The  
      Red Bull," Clerkenwell.
- 1600 Foundation of the East India Company.
- 1600 Shakespeare's "Twelfth Night" (1623).
- 1600       " " "Julius Cæsar" (1623).
- 1601 Chester's "Love's Martyr".
- 1602 "Poetaster," "Satiromastix".
- 1602 Bodleian Library opened.
- 1602 Shakespeare's "Hamlet" (1603).
- 1603       " " "Troilus and Cressida" (1609).
- 1603 (March 24) Death of Queen Elizabeth, and Accession of  
      James I.
- 1603 Florio's Translation of Montaigne.
- 1603 (May 19) Royal Patent to Shakespeare's Company of  
      Players.

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- 1603 Holland's Translation of "Plutarch's Morals".
- 1603 Knolles's "Generall Historie of the Turkes".
- 1604 Shakespeare's "Othello" (1622).
- 1604        "Measure for Measure" (1623).
- 1605 Gunpowder Plot.
- 1605 Bacon's "Advancement of Learning".
- 1606 Shakespeare's "Macbeth" (1623).
- 1606        "King Lear" (1608).
- 1607        "Timon of Athens" (1623).
- 1607 Jonson's "Volpone".
- 1608 "A Yorkshire Tragedy."
- 1608 Shakespeare's "Pericles" (1609).
- 1608        "Anthony and Cleopatra" (1623).
- 1608-9       "Coriolanus" (1623).
- 1609 Fletcher's "Faithfull Shepheardesse".
- 1610 Jonson's "Alchemist".
- 1610 Shakespeare's "Cymbeline" (1623).
- 1611        "The Winter's Tale" (1623).
- 1611        "The Tempest" (1623).
- 1611        "Henry VIII" (1623).
- 1611 Authorised Version of the Bible.
- 1611 Shakespeare retires to Stratford.
- 1612 Shakespeare's (?) "Two Noble Kinsmen" (1634).
- 1612 Webster's "White Devil".
- 1612 Death of Prince Henry.
- 1613 Drummond's "Teares on the Death of Mœliades".
- 1613 "The Globe" theatre destroyed by fire.
- 1615 Erection of "The Cockpit" theatre, Drury Lane.
- 1616 (March 25) Signing of Shakespeare's Will.
- 1616 (April 23) Death, and (April 25) Burial of Shakespeare.
- 1616 (April 23) Death of Cervantes.
- 1618 Beginning of the Thirty Years' War.
- 1620 The Pilgrim Fathers land in New England.
- 1623 "First Folio" Edition of Shakespeare.

## PRINCIPAL EVENTS IN LIFE OF SHAKESPEARE.

- 1625 Accession of Charles I.
- 1632 "Second Folio" of Shakespeare.
- 1642 Outbreak of Civil War. Closing of the theatres.
- 1663 "Third Folio" of Shakespeare.
- 1685 "Fourth Folio" of Shakespeare.



## CASE 1.

### THE SHAKESPEARE FOLIOS.

#### 1. SHAKESPEARE (WILLIAM). [FIRST FOLIO.] 1623.

**Mr. William | Shakespeares | Comedies, | Histories, & |  
Tragedies. | Published according to the True Originall  
Copies. | [Portrait of Shakespeare beneath title.]**

*London | Printed by Isaac Iaggard, and Ed. Blount.*

1623. | Fol.

\* \* First folio.

The portrait is subscribed "Martin Droeshout sculpsit  
London".

Thirty-six plays appear in this volume, twenty of them being  
rinted for the first time.

The plays are arranged under three headings: comedies,  
histories, and tragedies, and it seems tolerably clear  
that the volume was printed and made up in three  
separate sections, since each division is independently  
paged. The arrangement of the plays in each division  
follows no consistent principle. The first section  
begins with "The Tempest," one of the latest of  
Shakespeare's compositions, and ends with "The  
Winter's Tale". The histories are arranged in  
chronological order beginning with "King John" and  
ending with "Henry VIII". The tragedies begin  
with "Troilus and Cressida" and end with "Cym-  
beline". This order, despite its want of strict method,  
has been usually followed in subsequent collective  
editions.

## CASE 1.

The volume was edited by Shakespeare's friends and fellow-actors John Heminges and Henry Condell, who, in their dedications disclaimed any ambition of profit or fame in undertaking the design. Their exact words are : " We have but collected them, and done an office to the dead . . . without ambition of self-profit or fame : onely to keepe the memory of so worthy a Friend & Fellow aliue, as was our Shakespeare. . . . "

The volume was carelessly edited and printed, and by no means makes good the claim of its preface, to have " cured " the " surreptitious copies," and to have printed " all the rest absolute in their numbers, as he conceived them ". On the contrary the editors sometimes used a shortened acting version, and sometimes a surreptitious copy. Indeed, an earlier quarto text is in some cases the most reliable, and it is doubted whether in any one instance the editors have given us a play as Shakespeare wrote it.

The volume, consisting of nearly a thousand pages, in double columns, was sold at the time of publication at a pound a copy, which is equivalent to from seven to eight pounds of our money. It has been computed variously that the edition numbered from two-hundred and fifty to five hundred copies, of which about one hundred and eighty are extant.

The particular copy which lies open at the title-page, was used by Lewis Theobald, the celebrated Shakespearean scholar. It was acquired *c.* 1744 by Martin Folkes : it was sold at the Folkes' sale in 1756 for three guineas to George Steevens, from whose possession it passed into the library of Earl Spencer *c.* 1790.

The twenty new plays vary in authenticity, several being very corrupt. Their titles, to which are added a few concise notes as to sources, are as follows :—

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**THE TEMPEST.** This in all probability was the last drama that Shakespeare completed, and it finds the first place in the "First Folio". Many sources contributed to the making of the plot of this play. 1. Three stories in a collection of novels by a Spanish writer Antonio de Eslava, "*Noches de Invierno*," 1609, may have given hints. 2. A German play, "*Die schöne Sidea*," by Jacob Ayres. 3. The tracts relating to the discovery of the Bermudas in 1609, "*A discovery of the Bermuda Islands*," by Sylvestre Jourdain, having been most fruitful in suggestion.

Written probably in 1611, but not printed until 1623.

**"THE TWO GENTLEMEN OF VERONA."** The story of this play was derived from the story of the shepherdess Felismena, who endeavoured to conceal her sex, which forms part (bks. 4-7) of Montemayor's "*La Diana enamorada*" (Case IV. 6), a Spanish pastoral romance. It was translated by Thomas Wilson, and was circulated in manuscript before it was dedicated to the Earl of Southampton in 1596; another translation was printed by Bartholomew Yonge in 1598. It was probably the manuscript copy to which Shakespeare had recourse; he may also have been familiar with another play, now lost, based upon the same story, which was acted at Court in 1584.

Probably written in 1591, although not printed until 1623.

**"TWELFTH NIGHT."** The story of Orsino, Viola, Olivia, and Sebastian, the main plot of this play is probably derived from the "*Historie of Apolonius and Silla*," as told by Barnabe Riche in "*Farewell to Militarie Profession*" (Case IV. 9). Riche took the tale from Bandello's "*Novelle*" (Case III. 3), or from Belleforest's "*Histoires tragiques*," and it is possible that all these sources were known to Shakespeare.

## CASE 1.

Written in 1600, performed in 1602, but not printed until 1623.

"THE WINTER'S TALE." This is one of the latest plays that Shakespeare completed. It is founded upon a romance by Robert Greene, "Pandosto," 1588, which Shakespeare greatly improved. Greene makes the story an accident with an unhappy ending. Shakespeare makes it a vision of the working of fate with the tools of human passion. It has been suggested that there is a reminiscence of "Dives Pragmaticus" (Case VII. 6) in the character of Autolycus, since there is a similarity in the quaint medley of wares proffered by Autolycus, and the list of articles enumerated in the same humorous vein in "Dives Pragmaticus".

Written in 1610, probably performed in 1611, but not printed until 1623.

"JULIUS CÆSAR." Shakespeare drew his material for this play mainly from Sir Thomas North's translation of Plutarch's "Lives" (Case VI. 9), chiefly those of Antonius, Brutus, and Cæsar. A tragedy on the same theme, now lost, was performed by Shakespeare's company in 1594, with which Shakespeare must have been familiar.

Written in 1600, but not printed until 1623.

"ANTONY AND CLEOPATRA." The groundwork for this drama is the life of Antonius in Sir Thomas North's translation of Plutarch's "Lives" (Case VI. 9). Shakespeare follows his authority closely in the first three acts, and then as if warming with his theme, he creates more than he borrows.

Written in 1608, but not printed until 1623.

"THE TAMING OF THE SHREW." The induction, and that part of the plot which treats of Petruchio and Katharina, is based upon a play, published in 1594,

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under the title "The Taming of a Shrew," by an unknown author. The other part is based upon "The Supposes" of George Gascoigne (Case III. 9), a comedy adapted from Ariosto's "I Suppositi" (Case III. 2).

Probably written in 1595, but not printed until 1623.

"THE COMEDY OF ERRORS." The plot of this play was taken from the "Menæchmi" of Plautus (Case VI. 7). A translation made by William Warner was published in 1595, and it is quite possible that the perusal of this version in manuscript suggested the theme to Shakespeare. One scene (Act III. 1) is derived from the "Amphitruo" of Plautus. The character of Ægeon was suggested by a story in Ariosto's "I Suppositi" (Case III. 2), probably through Gascoigne's "Supposes" (Case III. 9).

Written in 1594, but not printed until 1623.

"AS YOU LIKE IT." The suggestion for this play and a good deal of the material were derived from Thomas Lodge's novel of "Rosalynde, Euphues' Golden Legacie" (Case IV. 2), which is modelled on the "Arcadia" of Jacopo Sannazaro (Case IV. 10). The characters of Jaques, Touchstone, and Audrey seem to have been the fruit of Shakespeare's invention.

Written in 1600, but not printed until 1623.

"KING HENRY VI": Three Parts. The chief authorities for these plays are Halle's "Union of the Families of Lancaster and York," 1548-50 (Case V. 2), and Holinshed's "Chronicles," 1578 (Case V. 4), but other authorities were consulted.

Written or adapted, as the case may be, between 1590 and 1592, but not printed until 1623.

"KING JOHN." This tragedy is founded upon a play by an unknown author entitled "The Troublesome Raigne of King John," printed in 1591. It has been

## CASE 1.

suggested that Shakespeare wrote the earlier play, but this is unlikely. His other sources were Halle (Case V. 2), Holinshed (Case V. 4), and Robert Fabyan's "Chronicle," 1516 (Case IV. 14).

Written in 1596, but not printed until 1623.

"KING HENRY VIII, or ALL IS TRUE." The material for this drama is derived from Holinshed (Case V. 4), Halle (Case V. 2) was also consulted, whilst the substance of scenes 1 to 3 of Act V. is drawn from John Foxe's "Acts and Monuments," 1563 (Case IV. 15).

Written in 1611, but not printed until 1623.

"ALL'S WELL THAT ENDS WELL." The story of Helena's love for Bertram is found in Boccaccio's "Il Decamerone" (Giorn. 3, Nov. 9), (Case III. 4). Painter rendered it into English in his "Palace of Pleasure" (Case IV. 7), but Shakespeare certainly read it also in the original.

Written in 1595, but not printed until 1623.

"MEASURE FOR MEASURE." The immediate authority for this play was George Whetstone's "Promos and Cassandra," 1578 (Case IX. 14), which was founded on a story in the "Heccatomithi" (Dec. VIII. Nov. 5) of Giraldi Cinthio (Case III. 11).

Written in 1604, but not printed until 1623.

"MACBETH." Shakespeare found the story of Duncan and Macbeth in Holinshed's "Chronicles," 1578 (Case V. 4), but he combined with it an older story, "The murder of King Duffe by Donwald," and he may have had access to some play on the subject of Macbeth, not now extant. Another work which Shakespeare would certainly consult is Reginald Scott's "Discoverie of Witchcraft," 1584.

Written in 1606, but apparently not printed until 1623.

"CORIOLANUS." Shakespeare's chief authority was the life of Coriolanus in Sir Thomas North's translation of

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Plutarch's "Lives" (Case VI. 9); he may also have read the story of Coriolanus in Painter's "Palace of Pleasure" (Case IV. 7).

Written in 1609, first printed in 1623.

"CYMBELINE." Shakespeare found the outline of the historical portions of this plot in Holinshed's "Chronicles" (Case V. 4). A story in Boccaccio's "Il Decamerone" (Giorn. 2, Nov. 9), retold in Kinde Kit's "Westward for Smelts," and popular in many forms and many literatures, tells of the woman falsely accused of adultery. Leonatus is found in Sidney's "Arcadia" (Case IV. 11), which Shakespeare had before him when writing "King Lear," also in Philemon Holland's translation of Pliny (Case V. 11). Spenser's "Faerie Queene" (ll. x. 50), (Case IV. 13) is also drawn upon, for Cymbeline's refusal to pay Roman tribute.

Written in 1609, first printed in 1623.

"TIMON OF ATHENS". This play is a patchwork of materials from many sources. Part of it may be traced to Painter's "Palace of Pleasure" (Nov. 28), (Case IV. 7), part to Plutarch's "Life of Antonius" (Case VI. 9) where are found Apemantus and Alcibiades, the fig story, the epitaph, etc. It is also possible that Shakespeare had before him Lucian's "Dialogues" (Case VI. 4).

Written in 1606, first printed in 1623.

### 2. SHAKESPEARE (WILLIAM). [SECOND FOLIO.] 1632.

Mr. William | Shakespeares | Comedies, | Histories, and | Tragedies. | Published according to the true Originall Copies. | The second Impression. | [Portrait of Shakespeare beneath title.]

*London, | Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe | of the Blacke Beare in Pauls Church-yard. 1632. | Fol.*







*To the Reader.*

This *Figure*, that thou here seest put,  
 It was for gentle *Shakespeare* cut;  
 Wherein the *Graver* had a strife  
 With *Nature*, to out-doe the *Life*:  
 O, could he but have drawn his *Wit*  
 As well in *Brasse*, as he has hit  
 His *Face*; the *Print* would then surpasse  
 All, that was ever writ in *Brasse*.  
 But since he cannot, *Reader*, look  
 Not on his *Picture*, but his *Book*.

*B. J.*

MR. WILLIAM  
SHAKESPEAR'S

Comedies, Histories, and Tragedies.

Published according to the true Original Copies.

*The third Impression.*

And unto this Impression is added seven Playes, never  
before Printed in Folio.

*viz,*

- o *Pericles Prince of Tyre.*
- The London Prodigall.*
- The History of Thomas L<sup>d</sup> Cromwell.*
- Sir John Oldcastle Lord Cobham.*
- The Puritan Widow.*
- A York-shire Tragedy.*
- The Tragedy of Locrine.*



LONDON, Printed for P. C. 1664.



## CASE 1.

\* \* The portrait is subscribed "Martin Droeshout sculpt London".

This "Second Folio" was printed by Thomas Cotes for a syndicate of five stationers, John Smethwick, William Aspley, Richard Hawkins, Richard Meighen, and Robert Allot, each of whose names figures separately with their various addresses as publishers on different copies.

It is merely a reprint of the "First Folio," with a few alterations that are mostly unnecessary.

### 3. SHAKESPEARE (WILLIAM). [THIRD FOLIO.] 1664.

Mr. William | Shakespear's | Comedies, Histories, and Tragedies. | Published according to the true Original Copies. | The Third Impression. | And unto this Impression is added seven Playes, never | before Printed in Folio. | viz. | Pericles Prince of Tyre. | The London Prodigall. | The History of Thomas Ld. Cromwell. | Sir John Oldcastle Lord Cobham. | The Puritan Widow. | A York-shire Tragedy. | The Tragedy of Locrine. | [Device beneath title.]

*London, Printed for P. C. [i.e. P. Chetwinde], 1664. | Fol.*

\* \* The Droeshout portrait, with Jonson's lines on Shakespeare beneath, faces the title-page.

The "Third Folio," was first published in 1663 by Philip Chetwynde, when it was mainly a reprint of the edition of 1632. In the following year it was reissued with the addition of seven plays, all of which except "Pericles," are almost entirely spurious.

Fewer copies of the "Third Folio" are reputed to be extant than of the "Second" and "Fourth," owing to the destruction of many unsold impressions in the Fire of London, in 1666.

## THE JOHN RYLANDS LIBRARY.

### 4. SHAKESPEARE (WILLIAM). [FOURTH FOLIO.] 1685.

Mr. William Shakespear's | Comedies, | Histories, | And |  
Tragedies. | Published according to the true Original  
Copies. | Unto which is added, Seven | Plays, | Never  
before Printed in Folio : | Viz. |

Pericles Prince of Tyre.	}	{	Sir John Oldcastle Lord
The London Prodigal.			Cobham.
The History of Thomas Lord			The Puritan Widow.
Cromwel.			A Yorkshire Tragedy.
			The Tragedy of Locrine.

| The Fourth Edition. | [Ornament beneath title.]

*London, Printed for H. Herringman, E. Brewster,  
and R. Bentley, at the Anchor in the | New Exchange,  
the Crane in St. Pauls Church-Yard, and in | Russel-  
Street Covent Garden. 1685. |*

\* \* The Droeshout portrait, with Jonson's lines on Shake-  
speare beneath, faces the title-page.

The "Fourth Folio" reprints the edition of 1664, with  
some of the spelling modernised.

## CASE 2.

### WORKS OF SHAKESPEARE PUBLISHED DURING HIS LIFETIME, MOSTLY IN FACSIMILE.

#### 1. SHAKESPEARE (WILLIAM). [VENUS AND ADONIS.] 1593.

Shakespeares Venus And Adonis Being A Reproduction In  
Facsimile Of The First Edition 1593 From The Unique  
Copy In The Malone Collection In The Bodleian Library  
With Introduction And Bibliography By Sidney Lee.

*Oxford, 1905. 4to*

\* \* Shakespeare's mention of this poem in his dedication of  
it to Henry Wriothesley, third Earl of Southampton,  
as "the first heir of my invention," seems to imply that

M<sup>R</sup>. William Shakespear's  
COMEDIES,  
HISTORIES,  
AND  
TRAGEDIES.

Published according to the true Original Copies.

Unto which is added, SEVEN

PLAYS,

Never before Printed in Folio.

VIZ.

*Pericles Prince of Tyre.*

*The London Prodigal.*

*The History of Thomas Lord*

*Cromwel.*

*Sir John Oldcastle Lord Cobham.*

*The Puritan Widow.*

*A Yorkshire Tragedy.*

*The Tragedy of Leocrine.*

*The Fourth Edition.*



L O N D O N,

Printed for H. Herringman, E. Brewster, and R. Bentley, at the Author in the  
New Exchange, the Crane in St. Pauls Church-Yard, and in  
Russel-Street Covent-Garden. 1 6 8 5.



## CASE 2.

it was written or designed before he undertook any of his dramatic work. It is not unlikely that the first draft was completed, and laid aside, for several years before its publication in 1593.

The poem is written in *sesta rima*—a quatrain followed by a couplet. The same metre was employed by Spenser in "Astrophel," but Shakespeare probably derived it from "Scillaes Metamorphosis" of Thomas Lodge, 1589, a poem which almost certainly gave him his subject, and suggestions for its treatment. The legend was sung by Theocritus and Bion, and is found in the 10th book of Ovid's "Metamorphoses" (Case VI. 5-6), with which Shakespeare was familiar.

No author's name appeared on the title page of the volume, but the full signature "William Shakespeare" is appended to the dedication.

SHAKESPEARE (WILLIAM). [RAPE OF LUCRECE].  
1594.

Shakespeares Lucrece Being A Reproduction In Facsimile  
Of The First Edition 1594 From The Copy In The Malone  
Collection In The Bodleian Library With Introduction  
And Bibliography By Sidney Lee.

Oxford, 1905. 4to.

\*.\* This poem which is described on the title page as "Lucrece," has for its running title "The Rape of Lucrece". It is a companion poem—a pendant to "Venus and Adonis".

The tragic story which was the accepted pattern for conjugal fidelity, flourished in classical literature and was absorbed by mediæval poetry. There are signs that Shakespeare sought hints at many hands. The primary clue was obtained from Ovid's "Fasti". Livy's story in his "Romane Historie" (Case VI. 3), which was paraphrased by William Painter in his



## THE JOHN RYLANDS LIBRARY.†

“Palace of Pleasure” (Case IV. 7), was drawn upon, as was also Chaucer’s “Legend of Good Women,” and Bandello’s “Novelle” (Case III. 3), wherein the theme was developed into an Italian novel. There are also indications of indebtedness to contemporary English poetry.

### 3. SHAKESPEARE (WILLIAM). [SONNETS.] 1609.

[Ornament above title.] | Shake-speares | Sonnets. | Neuer before Imprinted. |

*At London | By G. Eld for T. T. [i.e. Thomas Thorpe] and are | to be solde by Iohn Wright, dwelling | at Christ Church gate. | 1609. | 4to.*

\* \* First edition.

The two thousand lines of verse which constitute the “Sonnets” have called up a library of comment, with a perplexing array of theories. In some respects they are the most interesting of Shakespeare’s writings, since they tell us most about himself.

In accordance with custom Shakespeare did not publish his “Sonnets,” but circulated them in manuscript. Their reputation grew, however, and public interest was aroused in them in spite of his unreadiness to give them publicity. Francis Meres, the critic, writing in 1598, enthusiastically commends Shakespeare’s “Sugred sonnets] among his private friends,” and mentions them in conjunction with “Venus and Adonis” and “Lucrece”. William Jaggard piratically inserted in the “Passionate Pilgrim” (Case II. 22), a poetic miscellany which he issued in 1599, two of the most mature of the series.

At length, in 1609, the “Sonnets” were surreptitiously sent to the press by T. Thorpe. The licence for their publication was obtained on May 20, 1609, and the volume appeared in June, in which month Edward



SHAKE-SPEARES

S O N N E T S.

Neuer before Imprinted.

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AT LONDON

By *G. Eld* for *T. T.* and are  
to be sold by *John Wright*, dwelling  
at *Christ Church gate.*

1609.

6. SHAKESPEARE'S "SONNETS," 1609  
(Case II. 3)







This Shadowe is renowned Shakespeares, Soule of th' age  
 The applauses delight the wonder of the Stage,  
 Nature her selfe was proud of his designer  
 And joy'd to weare the dressing of his line;  
 The learned will Confesse his worke are such,  
 As neither man nor Muse, can praise so much,  
 For ever live thy fame, the world to tell,  
 Thy like, no ages shall ever parallell.

W. B. Johnson.

**POEMS**  
**VVRITTEN**  
 BY  
**WIL. SHAKESPEARE.**  
 Gent.



Printed at London by Tho. Cotes, and are  
 to be sold by Iohn Benson, dwelling in  
 St. Dunstons Church-yard. 1640.

## CASE 2.

Alleyn paid 5d. for a copy, the same figure as appears in manuscript on the title page of this one.

Copies vary in the imprint, some reading "to be solde by Iohn Wright," others "to be solde by William Aspley".

Much of the material which Shakespeare wove into the texture of the "Sonnets" was derived from Ovid's "Metamorphoses" (Case VI. 5-6), probably through Golding's English version, since echoes of Golding's precise phraseology are to be found in Shakespeare's lines. It must not be assumed, however, that the poet neglected the Latin text, to which he had been introduced at school, and in this connection it is interesting to find that in the Bodleian Library there is a copy of the Aldine edition of Ovid's "Metamorphoses" (1502), on the title page of which is the signature "W<sup>m</sup>. Sh.," which experts have declared to be a genuine autograph of the poet.

A copy of this identical edition of Ovid is exhibited by the side of the "Sonnets".

### 4. SHAKESPEARE (WILLIAM). [SONNETS.] 1640.

Poems | Written | By | Wil. Shake-speare. | Gent. |  
[Printer's device beneath title.] ([*Sig. L 2, recto* :] [Beneath line of ornaments:] An Addition of some Excellent | Poems, to those precedent of | Renowned Shakespeare, | By other Gentlemen. |

*Printed at London by Tho. Cotes and are | to be sold by Iohn Benson, dwelling in | St. Dunstons Church-yard. 1640. | 8vo.*

\* \* The copy of the Droeshout portrait by W. Marshall faces the title.

In this reprint of the sonnets six are omitted, whilst twenty poems of "The Passionate Pilgrim" are included. The "Addition" consists of poems by Ben Jonson, Leonard Digges, John Warren, and others.

## THE JOHN RYLANDS LIBRARY.

### 5. SHAKESPEARE (WILLIAM). [KING RICHARD II.] 1597.

**King Richard The Second.** By William Shakespeare. The First Quarto, 1597, A Facsimile . . . By Charles Praetorius, From The Copy In The Possession of Henry Huth . . . With An Introductory Notice By . . . W. A. Harrison.

*London*, 1888. 4to.

\* \* Shakespeare's principal authority for this play was the second edition of Holinshed's "Chronicles" (1586-7), (Case V. 4), but his embellishments were much more numerous than in "Richard III". Some details may have been derived from John Stow's "Annals" (1580), (Case IX. 11), and from Lord Berner's translation of Froissart's "Chronicles" (1525), (Case IV. 16).

The play was probably written early in 1593, and printed for the first time in 1597.

### 6. SHAKESPEARE (WILLIAM). [KING RICHARD III.] 1597.

**Richard The Third** By William Shakespeare. The First Quarto, 1597, A Facsimile . . . By William Griggs . . . With An Introduction By P. A. Daniel.

*London*, [1886]. 4to.

\* \* Shakespeare's authority for "Richard III," the last of the historical plays about the Wars of the Roses, was mainly Holinshed's "Chronicles" (1586-7), (Case V. 4). These chronicles in turn were indebted to Sir Thomas More's "History of Edward V and Richard III" (1557), and to Edward Halle's "Union of the two noble . . . families of Lancastre and Yorke" (1548-9), (Case V. 2). An anonymous play on the same subject appeared in 1594, and may also have been used. Some authorities detect, in some aspects of the play, the influence of Euripides and Seneca.

## CASE 2.

The play was written in 1593, and was first published in 1597 without the author's name. In the following year it was reprinted with a title page similar to the former, but bearing the name of Shakespeare.

SHAKESPEARE (WILLIAM). [ROMEO AND JULIET.]  
1597.

Romeo And Juliet, By William Shakspeare. The First Quarto, 1597, A Facsimile (From The British Museum Copy, C 34, k 55) By Charles Praetorius. With Introduction By Herbert A. Evans . . .

*London, 1886. 4to.*

\* \* This was Shakespeare's first tragedy, in which he turned to account a tragic romance of Italian origin, already popular in several English versions. His immediate authority was Arthur Broke's metrical version "Romeo and Juliet" (1562) from a French rendering in François de Belleforest's "Histoires tragiques" (1559), of the standard Italian narrative in Bandello's "Novelle" (1554), (Case III. 3). The prose version found in William Painter's "Palace of Pleasure" (1557), (Case IV. 7) would also be consulted by Shakespeare.

The play was written between 1591 and 1595, and was performed many times before it made its first appearance in print in 1597. A second edition was published in 1599.

SHAKESPEARE (WILLIAM). [LOVE'S LABOUR'S LOST.]  
1598.

Shakespeare's Loves Labors Lost: The First Quarto, 1598, A Facsimile . . . By William Griggs . . . With Forewords By Frederick J. Furnivall . . .

*London, [1880]. 4to.*



## THE JOHN RYLANDS LIBRARY.

\* \* Shakespeare's first and apprentice essays have been allotted to the year 1591, and to "Love's Labour's Lost" has been assigned priority in point of time of all his extant dramatic productions. The slender plot, founded probably on events of contemporary interest, appears to have been devised by Shakespeare, although many of his scenes and characters were inspired by John Lyly, an active man of letters during most of our poet's lifetime.

The play is one of the fifteen that were published during Shakespeare's lifetime. It appeared "newly corrected and augmented" in the spring of 1598-9, and was the first published play to bear the name of "Shakespeare" upon its title page.

### 9. SHAKESPEARE (WILLIAM). [KING HENRY IV.—PART I.] 1598.

Shakspeare's King Henry The Fourth, Part I: The First Quarto, 1598, A Facsimile . . . By William Griggs . . . With Forewords by Herbert A. Evans. . . .

*London*, [1881]. 4to.

\* \* In this play Shakespeare turned once more to English history. He studied anew Holinshed's "Chronicles" (Case V. 4), and made himself familiar with a very popular play, entitled, "The Famous Victories of Henry V, containing the honourable Battle of Agincourt" which had been repeatedly acted by the Queene's Players between 1588 and 1595. It was from these two sources that Shakespeare worked the two plays on the reign of Henry IV, with an independent sequel on the reign of Henry V, "the three plays forming the supreme trilogy in the range of historical drama".

The two parts of "Henry IV" were written in 1597-8. Part

## CASE 2.

1, was first printed in 1598 and again in 1600, 1604, 1608, 1613, and 1632. The "First Folio" follows, with some corrections, the "Quarto" of 1613. Part 2 was first printed in 1600.

### 10. SHAKESPEARE (WILLIAM). [KING HENRY IV.— PART II.] 1600.

**Shakspere's King Henry The Fourth, Part II: The Quarto  
Of 1600, A Facsimile . . . By William Griggs . . .  
With Forewords By Herbert A. Evans. . . .**

*London, [1882?]. 4to.*

\* \* See preceding note.

### 11. SHAKESPEARE (WILLIAM). [TITUS ANDRONICUS.] 1600.

**Titus Andronicus, Partly By William Shakspere. The First  
Quarto, 1600, A Facsimile (From The Copy In The Uni-  
versity Library, Edinburgh). By Charles Praetorius  
. . . With An Introduction By Arthur Symons. . . .**

*London, [1886]. 4to.*

\* \* This play, which was, in his own lifetime, claimed for Shakespeare without qualification, was, in all probability, written originally in 1591 by Thomas Kyd, with some aid, it may be, from Greene or Peele. It was on its revival in 1594, that Shakespeare improved it, his hand being only visible in detached embellishments.

Hence it was early in 1594 that the play was both acted and published. The edition here described as the "First Quarto," was in reality the "Second Quarto". It was again reprinted in 1611, and was reproduced in the "First Folio," with the addition of a short scene (Act III. sc. 2) not before printed.

THE JOHN RYLANDS LIBRARY.

12. SHAKESPEARE (WILLIAM). [KING HENRY V.]  
1600.

**King Henry V., By William Shakspeare. The First Quarto, 1600, A Facsimile (From The British Museum Copy, C. 12, g. 22.) By Charles Praetorius . . . With An Introduction By Arthur Symons.**

*London, 1886. 4to.*

\* \* Shakespeare drew from the same sources for this play which he employed in the two parts of "Henry IV". The well-known simile of the "hony bees" (Act I. sc. 2) is based upon a passage in Lyly's "Euphues," and this again on Pliny's "Natural History" (Case V. 11). See also note to "Henry IV".

This play was written in 1599 and first printed in 1600. It was reprinted in 1602 and again in 1608.

13. SHAKESPEARE (WILLIAM). [MERCHANT OF VENICE.]  
1600.

**Shakspeare's Merchant of Venice: The First (Tho Worse) Quarto, 1600, A Facsimile . . . By William Griggs . . . With Forewords By Frederick J. Furnivall . . .**

*London, [1881]. 4to.*

\* \* The main plot of this play is a blending of two famous stories "The Bond Story" and "The Casket Story," told in the "Gesta Romanorum" (Case VI. 10), and re-told by Giovanni Fiorentino in his "Il Pecorone" (Case III. 10), a collection of Italian novels, compiled in 1378, but not published until 1558, and of which no English translation was accessible in Shakespeare's day. Other incidents in the play are taken from other sources, possibly from earlier plays, such as: Marlowe's "Jew of Malta" (about 1589) and Robert Wilson's "Three Ladies of London" (1584).

The play was written in 1594, was being performed in 1598, and was first printed in 1600.

## CASE 2.

### 1. SHAKESPEARE (WILLIAM). [MIDSUMMER NIGHT'S DREAM.] 1600.

**Shakespeare's Midsummer Night's Dream. The First Quarto, 1600: A Fac-simile . . . By William Griggs . . . With Introduction By J. W. Ebsworth . . .**

*London, 1880. 4to.*

\* \* Few of Shakespeare's plays derive material from so many sources, and few are so entirely the creation of the author. The legend of "Theseus and Hippolyta" may be traced to Plutarch's "Life of Theseus" (Case VI. 9). It may also be read in Chaucer's "Knight's Tale" (Case III. 7), where Chaucer himself was under debt to Boccaccio's "Teseide" (Case III. 5). The "Pyramus and Thisbe" myth was derived from Ovid's "Metamorphoses" (Case VI. 5-6) in which Shakespeare followed Arthur Golding's translation, although he also consulted the Latin text as occasion required, drawing therefrom the beautiful name of his fairy queen "Titania". The magic love-juice may have been borrowed from George Montemayor's Spanish romance "Diana" (Case IV. 6), where the incidents resemble those of Shakespeare. "Oberon" figures in the old romance "Huon of Bordeaux," translated by Lord Berners in 1534. For the pranks of "Puck" Shakespeare may have been indebted to Reginald Scot's "Discoverie of Witchcraft" (1584). Finally the influence of John Lyly is also perceptible.

The play was written in 1595, and was performed many times before it was printed in 1600. It was reprinted in 1600 and again in 1619.

### 15. SHAKESPEARE (WILLIAM). I [MUCH ADO ABOUT NOTHING.] 1600.

**Much Adoe About Nothing, Written By William Shakespeare. The Quarto Edition, 1600. A Facsimile By Charles**

## THE JOHN RYLANDS LIBRARY.

**Praetorius.** With Introduction By Peter Augustin Daniel.

*London*, 1886. 4to.

\* \* The story of "Hero and Claudio," which is the main theme of "Much Ado About Nothing," is of Italian origin, and was borrowed from Bandello's "Novelle" (No. xxii), (Case III. 3), possibly through the French translation of Belleforest in "Histoires tragiques". The story is also found in Ariosto's "Orlando Furioso" (canto 5), translated in 1591 by John Harington (Case III. 1); and in Spenser's "Faerie Queene" (Bk. 2, canto 4), (Case IV. 13).

The play was written in the summer of 1599, and was first printed in 1600.

### 16. SHAKESPEARE (WILLIAM). [MERRY WIVES OF WINDSOR.] 1602.

**Shakspeare's Merry Wives of Windsor: The First Quarto, 1602, A Facsimile . . . By William Griggs . . . With Introduction By P. A. Daniel.**

*London*, [1881]. 4to.

\* \* Of this domestic comedy inclining to farce, which followed close on "Henry IV," tradition says that Queen Elizabeth was so well pleased with the character of Falstaff in the two parts of "Henry IV," that she commanded Shakespeare to continue it for one play more, and to show him in love; and that so eager was she to see it acted that she commanded it to be finished in fourteen days.

It is in this play that Justice Shallow appears, whose coat of arms, described as containing "white lucas," is thought to identify him with Shakespeare's early friend Sir Thomas Lucy, of Charlcoate. Mrs. Stopes, in her most recent work, questions the accuracy of this identification.

## CASE 2.

The matrimonial adventures out of which the plot of this play is woven, formed a frequent and a characteristic feature of Italian fiction, much of which seems to have been accessible to Shakespeare. Incidents which resemble episodes in "The Merry Wives" are to be found in a tale from Straparola's "Notti" (IV. 4), of which an adaptation figured in Tarleton's miscellany of novels: "Newes out of Purgatorie," 1590. Another tale from Giovanni Fiorentino's, "Il Pecorone" (I. 2), (Case III. 10), and a romance in Kinde Kit of Kingston's "Westward for Smelts," may also have been drawn upon by the poet. The play seems to have been written early in 1598. It was first printed in 1602 in a mutilated form, but the only reliable text is that of the Folio of 1623.

1. SHAKESPEARE (WILLIAM). [HAMLET.] 1603.

Shakespeare's Hamlet: The First Quarto, 1603 A Facsimile . . . By William Griggs . . . With Forewords By Frederick J. Furnivall. . . .

*London*, [1880]. 4to.

\*.\* The story of Amleth or Hamlet is of Scandinavian origin, and dates from the tenth century. In the thirteenth century the Danish chronicler Saxo Grammaticus embodied the legendary story in his "Historia Danica," first printed in 1514 (Case V. 8). Saxo's narrative found a place in Pierre de Belleforest's "Histoires tragiques," which, without doubt, was the source drawn upon by Shakespeare, since no English translation was available until 1608. It is supposed that Shakespeare also made use of an old play, now lost, upon the same subject, by Thomas Kyd, which was in existence in 1589.

The play was written in 1602, and was first published, in a very imperfect form, in the following year, after

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having been performed "in London, Cambridge, Oxford, and elsewhere". In 1604 a new and revised edition appeared, thrice reprinted, which was the text followed by the "First Folio".

### 18. SHAKESPEARE (WILLIAM). [KING LEAR.] 1608.

**M.** William Shake-speare's King Lear: The First Quarto, 1608. A Facsimile (From the British Museum Copy, C. 34. k. 18) . . . By Charles Praetorius . . . With Introductory Notice By P. A. Daniel.

*London*, 1885. 4to.

- \*. The sources of "King Lear" are difficult to trace. Shakespeare may have derived some help from an earlier play by an unknown author entitled: "The True Chronicle History of King Lear . . .," but the prose version of the story in Holinshed's "Chronicles" (Case V. 4) was of most assistance. Spenser's "Faerie Queene" (Case IV. 13) was also laid under contribution, and hints may have been supplied by "The Mirror for Magistrates" (Case IV. 5).

The play was written and performed in 1606, and was printed in 1608, if not piratically in 1607.

### 19. SHAKESPEARE (WILLIAM). [PERICLES.] 1609.

Shakespeares Pericles Being A Reproduction In Facsimile Of The First Edition 1609 From The Copy In The Malone Collection In The Bodleian Library With Introduction And Bibliography By Sidney Lee.

*Oxford*, 1905. 4to.

- \*. The play of "Pericles" is Shakespearean only in part. The main authorship has been allotted to George Wilkins, who is known to have written occasionally for Shakespeare's Company. The portions assigned to Shakespeare are Acts III., IV., and V., omitting scenes 2, 5, and 6 from Act IV.

The tale was invented by a Greek writer at the commence-

## CASE 2.

ment of the Christian era, and enjoyed great popularity during the Middle Ages, not merely in Latin, but through translations in nearly every European language. The authority for the Shakespearean play was John Gower in his "Confessio Amantis" (Case III. 13), where the story, which has been closely followed, is styled "Apollonius of Tyre," but the author made use also of a prose version in Laurence Twine's "Patterne of Painfull Adventures," 1576, which had been translated from a French Version.

The play was completed in 1607, and first printed in 1609.

### 10. SHAKESPEARE (WILLIAM). [TROILUS AND CRESSIDA.] 1609.

**Shakespeare's Troilus And Cressida : The First Quarto, 1609.**

**A Facsimile. . . . By William Griggs. . . . With An Introduction By . . . H. P. Stokes. . . .**

*London, [1886]. 4to.*

\* \* \* The story of "Troilus and Cressida" is based upon a mediæval romantic legend of the Trojan war. Boccaccio gave the tale literary fame in his "Filostrato," and on that foundation Chaucer built his long and beautiful poem of "Troilus and Criseyde" (Case III. 8). To Chaucer the story owed its wide English vogue, and from him Shakespeare's love story in the play is derived. The military and political episodes with which Shakespeare encircles his romance, are traceable to Lydgate's "Troy Booke" (Case IV. 3), a long rendering of Colonna's "Historia Trojana"; and Caxton's "Recuyell of the historyes of Troye" (Case V. 5), a prose translation of a French epitome of Colonna by Raoul Lefèvre. Shakespeare may also have read the first instalment of Chapman's translation of Homer's "Iliad," 1598 (Case VI. 1).



## THE JOHN RYLANDS LIBRARY.

The play was written early in 1603, and was first published in 1609.

### 21. SHAKESPEARE (WILLIAM). [OTHELLO.] 1622.

**Othello :** By William Shakespeare. The First Quarto, 1622, A Facsimile (From The British Museum Copy, C. 34. K. 32). By Charles Praetorius. . . . With Introduction By Herbert A. Evans. . . .

*London*, 1885. 4to.

\* \* Shakespeare derived the story of "Othello" from a collection of Italian stories known as the "Hecatommithi," written by Giraldi Cinthio of Ferrara; a disciple of Boccaccio, and first published in 1565 (Case III. 11). Some of the decorative matter was derived from Pliny's "Natural History," 1601 (Case V. 11).

The play, which ranks with Shakespeare's greatest achievements, was written and performed in 1604, but was not published until 1622.

### 22. PASSIONATE PILGRIM. 1599.

**The Passionate Pilgrim Being A Reproduction In Facsimile Of The First Edition 1599 From The Copy In The Christie Miller Library At Britwell With Introduction and Bibliography** By Sidney Lee.

*Oxford*, 1905. 4to.

\* \* This little collection of twenty poems (of which only two copies are known to have survived) was published in 1599, under Shakespeare's name, by William Jaggard, a not too scrupulous bookseller.

It contains poems by Richard Barnfield, Bartholome Griffin, Christopher Marlowe, and other unknown hands. It also contains two genuine Shakespearean Sonnets, three more from "Love's Labour's Lost," and three on the subject of "Venus and Adonis,"

### CASE 3.

which have the ring of his youthful manner. Whether any others in the collection are by Shakespeare can only be a matter of conjecture.

Of the second edition issued in 1606, no copy survives, a third edition appeared in 1612, and included poems by Heywood, who resented the liberty taken in his "Apology for Actors" (Case IX. 4).

#### 23. ONE OF THE IRELAND FORGERIES.

The | reuene of | the gospel is | Tythes, | Due to the Ministrie  
of the word, | by that word. | Written by Foulke Rob-  
artes. . . . |

*Printed by Cantrel Legge | Printer to the Vniuer-  
sitie of Cambridge. | 1613. | 4to.*

\* \* One of the Shakespeare forgeries perpetrated by William Henry Ireland. It was one of the forger's practices to take early printed works, or works contemporary with Shakespeare, and write the poet's name on the title pages, and insert notes and verses in the same feigned handwriting in the margins.

### CASE 3.

#### SOURCES OF SHAKESPEARE'S WORKS.

##### 1. ARIOSTO (LODOVICO). [ORLANDO FURIOSO.] 1591.

Orlando | Fvrioso | In English | Heriocal Verse. By | John  
Haringtō | . . . | . . . |

*([Colophon :]) Imprinted at London by | Richard  
Fielddwelling in the Black- | friers by Ludgate. | 1591. | )  
Fol.*

\* \* The first edition of the earliest English version of "Orlando Furioso". Though written in an easy style, the literary merits of this translation cannot be placed very high.

The story of Hero and Claudio in "Much Ado About

## THE JOHN RYLANDS LIBRARY.

"Nothing" is derived from a tale which figures both in *Bandello* and *Ariosto*. In the latter the lovers bear the names *Ginevra* and *Ariodante*. The earlier portion of Shakespeare's play so closely resembles the story as told in *Ariosto* as to make it fairly certain that the latter formed one of the sources for "Much Ado About Nothing". It is only reasonable to suppose that Shakespeare would use for the purpose a translation which had but recently appeared from the hand of a well-known courtier, though he may have been familiar too with the story as related elsewhere.

### 2. ARIOSTO (LODOVICO). [SUPPOSITI] 1551.

I Suppositi | Comedia Di M. Lo | dovico Ariosto, | Da Lvi  
Medesimo Ritor- | mata, & ridotta in uersl. | [Ornament.]  
| . . . [Printer's device beneath title.]

*In Venegia Appresso Gabriel | Giolito De Ferrari,  
E Fratelli. | MDLI. | 12mo.*

\*.\* The scenes in the "Taming of the Shrew" that deal with Bianca and her lovers are based upon "The Supposes," a comedy adapted by George Gascoigne from Ariosto's "I Suppositi". The Shakespearian authorship of these scenes is considered doubtful.

### 3. BANDELLO (MATTEO) *Bishop of Agen*. [NOVELLE] 1554-73.

La Prima (—Terza) Parte | De Le Novelle | Del | Bandello  
| [Ornament beneath title.]

*In Lucca Per Ilbvsdrago | M. D. Liiij. 3 vols. 4to.*

La | Qvarta | Parte De Le | Nouelle del Bandel- | lo nuoua-  
mente | composte: | \*.\* | Nê per l'adietro da tein luce.  
| [Printer's device beneath title.]

*In Lione, Appresso Alessandro Marsilij. | M.D.  
LXXIII. 8vo.*

\*.\* The title-pages of parts 1-3 are engraved.





8. BANDELLO'S "NOVELLE," 1554  
(Case III. 3)

### CASE 3.

The story of Hero and Claudio in "Much Ado About Nothing" may be drawn either from Bandello's 22nd novella (the story of Timbreo di Cordona) or from Ariosto's "Orlando Furioso" (canto 5), through Sir John Harington's translation. The story of Orsino, Olivia, Viola, and Sebastian, in "Twelfth Night," is most probably drawn from the "Historie of Apolonius and Silla" as related in "Riche his Farewell to Militarie Profession" (1581). Barnabe Riche derived this tale partly from Bandello's romance of "Nicuola" (Novelle II, 36) either directly or through François de Belleforest's "Histoires tragiques" (a French translation of Bandello) and partly from Cinthio's "Hecatommithi," (v. 8). All these different tales were versions of the plot of a popular Italian play, "Gli Ingannati," acted and published at Siena in 1531. It is of course possible that Shakespeare made acquaintance with the tale in Belleforest's version or in the Italian.

The humorous underplot of "Twelfth Night" is of course original.

BOCCACCIO (GIOVANNI). [IL DECAMERONE.] 1471.

*egin table :*] Prima. | [Q]Vini incomicia la prima giornata  
del dicamerone . . . | *Etc.* [Fol. 8 recto, text :] [H]Vmana.  
Cosa. E. Lhaver. | Compassione, Aglaafficti. | e come  
che ad ciascuna psōa stia bene . . . | *Etc.*

*Colophon :*]

IO son Vn cerchio dor che circonscriue |  
Certo giemme ligiadre : inchin sistila |  
Le oriental perle : chanoda e perfila |  
Le tosche lingue pelegrine & diue. |  
PEro qual cercha lombre di suo Riue. |  
Mi cholga Impresso : che amor mi postila  
Vostre dolceze : e par che anchor sfanila |  
Gioco e miserie di qualunche Vive.

## THE JOHN RYLANDS LIBRARY.

Messer Giovanni Boccaccio el primo Autore |  
 Fa di mie prose e di quel bel paese |  
 Che morte onore per degno honore. |  
 Cristofalo Valdarfer lodi minprese |  
 Che naque in ratisspona : il chui fulgore |  
 Dal ciel per gratia infra mortal disese |  
 Se denque di mi arnese |  
 Vestir naleti insieme ad ogni spirto |  
 El mio Valgar che orna di loro e mirto |  
 .M : CCCC : LXXI :

[Florence] Christofalo Valdarfer. 1471, Fol.

- The first printed edition of this work, of which no other perfect copy is known. The greater part of this edition was committed to the flames, it is said, by the citizens of Florence as a consequence of the preaching of Savonarola.

At the sale of the Duke of Roxburghe's library in 1812 this copy was sold to the Marquis of Blandford, after a spirited contest with Earl Spencer, for the unprecedented figure of £2260. In 1819 the former, who had now become Duke of Marlborough, was compelled to part with his collection, the famous White Knight's library, when it was acquired by Lord Spencer for £918 15s.

The sale of this volume in 1812 has often been described. "Ere Evans let the hammer fall, he paused; the ivory instrument swept the air; the spectators stood dumb, when the hammer fell. The stroke of its fall sounded on the farthest shores of Italy. The tap of that hammer was heard in the libraries of Rome, Milan, and Venice. Boccaccio stirred in his sleep of five hundred years, and M. Van Praet groped in vain among the royal alcoves in Paris, to detect a copy of the famed Valdarfer Boccaccio" (Emerson on Books in "Society and Solitude").



VMANA.COSA.E.L.HAVER.  
COMPASSIONE.AGLAFLICTI.

e come che ad ciascuna p[er]s[on]a stia bene: ad coloro  
massimamente è richiesto: liquali già hanno  
diconforto hauuto mistieri. & hānolo trouato  
in alcuno, fra iquali se alcuno mai nhebbe: ogli  
fu caro o già mericiuette piacere: lo sono uno  
di quelli, p[er]cio che dala mia prima giouanezza

in sino ad questo tempo: oltra modo essendo stato acceso da altissimo  
& nobile amore fuorle piu assai chelamia bassa cōditione nō parebbe,  
narrandolo io sirichiedesse: quātunque appo coloro, che discreti erano  
& ala cui notizia peruenne. lo ne fusli lodato & damolto piu reputato:  
Non dimeno, misu egli digrandissima fatica al soffrire: certe non  
per crudeltà dela donna amata: ma per superchio amore nela mente  
concepito dapochò regolato appetito. ilqual, p[er]cio aniuo regolato, o  
cōueneuole termine mi lascia cōtento stare piu di noia, che di bisogno  
nō era spesse uolte sentire misfateua. Nela qual noia, tātò refrigierio  
mi porfero i piacienuoli ragionamenti dalcuno amico, & le dilecteuoli  
sue consolationi, che io porto fermissima opinione per quello essere  
aduenuto, che non sia morto. Ma sicome adcolui piacque, ilquale  
essendo egli infinito, diede per legge incommutabile ad tutte le cose  
mondane hauere fine: Il mio amore oltre adognaltro seruete, è ilquale  
niuna forza di proponimento o diconseglio, o di uergogna euidente, o  
pericolo che seguire ne potesse haueua polluto ne rōpere. ne pigliare  
per semedesimo improcesso di tempo si diminuì inguisa, chelolo disse  
nela mēte mia al presente ma lasciato quel piacere, che usato di porgiere  
adchi troppo nō si mettesse ne suoi piu cupi pelaghi nauicādo: perche  
doue faticoso essere soleua ogni astanto, togliendomi dilecteuole mi  
sento essere rimasu: Ma quantunque ciessata sia la pena, non p[er]cio e  
la memoria fuggita de beneficii già receuuti, datimi da coloro: da  
quali perbeniuolenza daloro ad me portata erano graui le mie fatiche,  
ne passerando mai sicomio credo lenon permorte: Et p[er]cio, chela  
gratitudine secūdo chio credo fra laltre uirtù è sōmamēte da cōmēdar,  
et il contrario di biasimare per non parer ingrato, o mecho stello p[ro]posto  
di non uoler in quel pocho che per me si puo incambio dicio, che io  
ricienetti hora che libero dire mi posso: & se nō a coloro cheme aiutaro:  
A iquali per aduentura perlor senno o per laloro buona uenuta





### CASE 3.

It was in honour of the sale of this work that the Roxburghe Club was established for the purpose of reprinting old and rare works.

The story of Helena's love for Bertram in "All's Well that Ends Well" is derived from Boccaccio's "Decamerone" ("Giorn." III. Nov. 9) through the version of it given in William Painter's "Palace of Pleasure" (Case IV. 7).

The source of "Cymbeline" is also to be found in the "Decamerone" in the story of Bernabo da Genova ("Giorn." II. Nov. 9).

BOCCACCIO (GIOVANNI). [TESEIDE.] 1475.

*Begin* : Prologue by P. A. del Bassi :] Adsit principio uirgo  
beata meo | [ , ] Er Che preclarissimo principe con  
elegantissima facūdia | li philosophanti ne dimostra la  
iocūdissima arte de poesia | essere processa da una  
releuata nobilita de animo . . . | *Etc.* [Fol. 4 verso,  
line 39 :]. . . . La cagione p la q̄le el lauro sia papellato  
la fron | de amata da phebo p la narrata historia te e  
manifesta | [Fol. 5. recto, line 1. Letter of G. Boccaccio  
to Fiammetta :] [C]Ome che a memoria tornandomi le  
felecita trapassate ne la mi | seria uedendomi douio sono  
mi sieno di graue dolore manifesta | cagione . . . | *Etc.*  
[Verso, line 27 :] . . . Vna altra bataglia e la fe/ | lice  
uictoria di quella, seguitata fatta da theseo cō thebani pre-  
messa la cagiōe se de | signa E come appare idue giouani.  
| [Fol. 6 recto, line 1, text :] [O]Sorelle castalie che  
nel monte | Ellicona contente dimorarte | *Etc.*

*olophon* :]

Hoc opus impressit Theselda nomine dictū |  
Bernardo genitus bibliopola puer : |  
(Augustinus ei nomen :) cū dux bon' urbem |  
Herculeus princeps ferrariam regeret. |  
.M°.CCCC°.LXXIIII°.

Ferrara : Augustinus Carnerius, 1475. Fol.

## THE JOHN RYLANDS LIBRARY.

\*.\* The first printed edition of this work.

The "Teseide" is the source of Chaucer's "Knight's Tale," on which story is based the play of the "Two Noble Kinsmen".

### 6. CASTIGLIONE (BALDASSARE) *Count*. [COURTIER.—ENGLISH.] 1588.

The Courtier | of Count Baldessar | Castilio, deuided into  
foure | Bookes. | Verie necessarie and profitable for |  
young Gentlemen and Gentlewo- | men abiding in Court,  
Pallace, or | Place, done into English by | Thomas  
Hobby. | [Ornament beneath title.]

*London | Printed by John Wolfe, | 1588. | 4to.*

\*.\* The Italian, French, and English texts in parallel columns.

Title within woodcut border.

This celebrated book provides in the form of a discussion held in the drawing-room of the Duchess of Urbino a description of the qualities which the perfect courtier should possess. They prove to be on the whole such as are looked for in a modern English gentleman. Interspersed through the work are a number of stories designed to add a lighter tone to the book.

The book, which was written in 1514 and first published at Venice in 1528, rapidly passed through a number of editions. The first edition of Sir Thomas Hoby's English version appeared in 1561, whose translation is commended by Roger Ascham in his "Schole-master" (Case X. 1): "To ioyne learynyng with cumlie exercises, Conto Baldesaer Castiglione in his booke, Cortegiane, doth trimlie teache : which booke, aduisedlie read, and diligentlie folowed, but one yeare at home in England, would do a yong ientleman more good, I wisse, then three yeares trauell abroad spent in Italie. And I meruell this booke, is no more

### CASE 3.

read in the Court, than it is, seyng it is so well translated into English by a worthie Gentleman Syr Th. Hobbie, who was many wayes well furnished with learyng, and very expert in knowledge of dieurs tonges."

Perhaps Ascham's advice may have had its proper effect. At any rate, whether owing to him or to the fame of Castiglione's work, evidence is not wanting that writers like Ben Jonson, Florio, Marston and others were familiar with it, and made use of the stories scattered through the book. To one of these there is an allusion in "Macbeth" (Act II. 3) where the Porter says: "Here's a farmer that hang'd himself on the expectation of plenty". The advice of Polonius to Laertes echoes too the teaching of the "Courtier".

In one respect the "Courtier" was a book particularly suitable to the temper of the Elizabethan age. Literature flourished then in and around the Court, and those who sought for recognition had to find admission within its ambit. Entrance to that circle could only be obtained through the influence of some noble patron, whose favour must be secured by the exercise of those courtly arts which Castiglione's work so well describes.

### 7. CHAUCER (GEOFFREY). [CANTERBURY TALES.] [1477-78.]

[*Begin:*] w han that Aprill with his shouris sote | *Etc.*  
[*Fol. 372 recto, line 26:*] Explicit Tractatus Galfrydi  
Chaucer de | Penitencia vt dicitur pro fabula Rectoris. |  
[*Fol. 372 verso. Confession of Chaucer:*] n ow pray I  
to hem alle that herkene this litil tretyse | *Etc.*  
[*Line 29:*] deus. Per omnia secula seculorū Amen. |

[*Westminster: W. Caxton, 1477-78.*] Fol.

\* \* First edition.

## THE JOHN RYLANDS LIBRARY.

This edition contains many errors in the text, and it was in consequence of these imperfections that Caxton reissued the *Canterbury Tales* six years later, as he tells us in the "Prohemye" to that edition.

The plot of "The Two Noble Kinsmen" is based on "The Knight's Tale," of Chaucer, which again is drawn from Boccaccio's "Teseide" (Case III. 5). It is not known where Boccaccio obtained the story, although he speaks of it as a very old one in his day.

### 8. CHAUCER (GEOFFREY). [TROILUS AND CRESSIDA.] [1484 ?]

[*Begin :*] *Sig. a ij* [*recto :*]

The double sorow of Troylus to telle |  
t Kyng Pryamus sone of Troye |  
In louyng / how hys auentures felle |  
From woo to wele and after out of joye | *Etc.*

[*Westminster*] : *W. Caxton*, [1484 ?] Fol.

\*.\* This poem is one of the sources of Shakespeare's play "Troilus and Cressida". It provides the main outlines of the plot, which are supplemented from Lydgate's and other versions of the tale of Troy, including Chapman's translation of Homer.

### 9. GASCOIGNE (GEORGE). [WORKS.] 1587.

The | pleasauntest workes of George | Gascoigne Esquyre :  
Newlye | compyled into one Volume, | That is to say :  
| His Flowers, Hearbes, Weedes, the Fruites of | warre,  
the Comedie called Supposes, the | Tragedie of Iocasta,  
the Steele glasse, | the Complaint of Phylomene, the |  
Storie of Ferdinando Ieronimi, | and the pleasure at Ke-  
| nelworth Castle. | (··) | [Type Ornament.]

*London* | Imprinted by Abell Ieffes, dwelling in  
the Fore | Streete, without Creeplegate, neere | vnto Grub-  
streete. | 1587. | 4to.

Oct. 8.

THE  
pleasauntest workes of George  
*Gascoigne Esquyre: Newlye*  
compyled into one Volume,  
*That is to say*

His Flowers, Hearbes, Weedes, the Fruites of  
warre, the Comedie called Suppotes, the  
Tragedie of *Iocasta*, the Steele glasse,  
the Complaint of *Phylomene*, the  
Storie of *Ferdinando Ieronimi*,  
and the pleasure at Ke-  
nelworth Castle.

(..)



L O N D O N  
Imprinted by *Abell Ieffes*, dwelling in the Foze  
Strate, without Cræplegate, next e  
unto Crupstake.

1 5 8 7.



### CASE 3.

Lumiere Par | Simon Govlart | Senlisien. | [Printer's device beneath title.]

A Geneve, | Pour Samuel Crespin. | M.DC.xx. |  
2 vols. 8vo.

\* \* A similar story to that of "Measure for Measure" occurs in this collection, first published c. 1606, and translated into English in 1607. Shakespeare's play cannot be as late as 1607, and it is unlikely that he drew its materials from other sources than Cinthio's *Hecatommiti* (v. 8) as dramatised in George Whetstone's "Promos and Cassandra" (1578), and related in his "Heptameron of civil discourses" (1582).

The story of the Induction to the "Taming of the Shrew" occurs in many collections, and can be traced to the "Arabian Nights". In the present collection, under the title "*Vanité du monde magnifiquement représentée*," Goulart relates his version of the story of the drunken workman (Shakespeare's Sly) who is carried into a Lord's palace, sumptuously entertained, and tricked into the belief that he is a Lord himself.

### 13. GOWER (JOHN). [CONFESSIO AMANTIS.] 1483.

[Begin :] Sig. ij [fol. 2, recto, col. 1 :] t his book is intituled confes- | sio amantis / that is to saye | in englysshe the confessyon of | the loue maad and compyled by | Iohan Gower squyer borne in walys | Etc. [Colophon :] Enprynted at westmestre by m[e] willyam Caxton and fynysshed the [ii] day of Septembre the fyrst yere of th[e] | regne of Kyng Richard the thyrd / th[e] | yere of our lord a thousand / cccc / | lxxxiiij / [error for lxxxiiij] |

Westminster : W. Caxton, 1483. Fol.

\* \* The "Confessio Amantis," Gower's only English poem, appears to have been written in its first form between 1383 and 1386. It was originally dedi-



## THE JOHN RYLANDS LIBRARY.

cated to Richard, but a second version was issued about 1393 with the prologue recast, dedicating the work to Bolingbroke. It is the second or "Lancastrian" version which Caxton followed for the above edition.

The play of "Pericles" is derived directly from a version of the story in Gower's "Confessio Amantis," whence it may have been obtained from the "Gesta Romanorum".

## CASE 4.

### SOURCES OF SHAKESPEARE'S WORKS.

1. JAMES I. *King of England*. [ESSAYS OF A PRENTICE.] 1584.

The Essays Of | A Prentise, In The | Divine Art Of | Poesie.  
| [Printer's device beneath title.]

*Imprinted at Edinburgh, by Thomas | Vautroullier.*  
| 1584. | . . . | . . . | 4to.

\*.\* First edition.

James I's patronage of Shakespeare does the King honour ; it was far more generous than Elizabeth's. Not two months after his accession he granted to Shakespeare's company a license "freely to use and exercise the arte and facultie of playing comedies, tragedies, histories, enterludes, moralls, pastoralles, stage-plaies, and such other like . . . as well for the recreation of our loving subjectes as for our solace and pleasure". The company, hitherto the "Lord Chamberlain's," was to be styled the King's company ; the actors took rank with the Grooms of the Chamber. Royal gifts followed, and the company performed frequently in the Royal presence.

## CASE 4.

"Macbeth" contains several allusions to the King; to his reputed powers of healing (IV. 3) to the union of the crowns under his sway (IV. 1): the sympathetic portrayall of Banquo (his reputed ancestor), and indeed the whole Scottish subject and setting imply a grateful compliment to a benefactor. James' dislike of crowds is probably alluded to in two passages of "Measure for Measure" (I. i. 67 and II. iv. 27).

James' works are of considerable interest as documents, though hardly as literature. He wrote sonnets, paraphrased Psalms, and Englished Du Bartas' "Uranie". Of his prose treatises (on demonology, divine right, and various other subjects) the most entertaining is the famous "Counterblast to Tobacco" (1604).

### 2. LODGE (THOMAS). [ROSALYNDE.] 1590-1883.

Rosalynde. | Euphues golden le- | gacie: found after his  
death | in his Cell at Si- | lexedra. | Bequeathed to  
Philautus sonnes | noursed vp with their | father in  
Eng- | land. | Fetcht from the Canaries. | By T. L.  
Gent. | [Printer's device beneath title.] [Reprint, form-  
ing part of Vol. LXII of the Hunterian Club publications.]

London, | Imprinted by Thomas Orwin for T. G. |  
and Iohn Busbie. | 1590. (London, 1883.) 4to.

\* \* From this pastoral romance Shakespeare drew most of the incidents and personages of "As You Like It". He made characteristic additions in Jaques, Touchstone, and Audrey, who are entirely original. "Rosalynde" is a romance in the Euphuistic strain of the time, modelled on the "Arcadia" of Jacopo Sannazaro (Case IV. 10).

### 3. LYDGATE (JOHN). [HISTORY OF TROY.] 1555.

The Avn- | cient Historie And | onely trewe and syncere  
Cronicle of | the warres betwixte the Grecians and

## THE JOHN RYLANDS LIBRARY.

the | Troyans, and subsequently of the fyrst euer | cyon  
of the auncient and famouse Cytye of | Troye vnder  
Lamedon the king, and of the | laste and fynall de-  
struction of the same vn- | der Pryam, wrytten by  
Daretus a Troyan, | and Dictus a Grecian both souldiours  
and | present in all the sayde warres and dige- | sted in  
Latyn by the lerned Guydo | de Columpnis and sythes  
| translated in to en- | glyshe verse | by John Lydgate  
Moncke | of Burye. And newly | imprinted. An M. |  
D.L.V. |

[[Colophon:]] ¶ Imprinted at London, in | Flete-  
strete at the sygne of the Prin- | ces armes, by Thomas  
| Marshe. |.) [1555.] Fol.

\* \* Edited by R. Braham.

Lydgate's voluminous "Troy Book" is mainly paraphrased  
from Guido di Colonna's "Historia de Bello  
Trojano," also perhaps from Dares Phrygius or  
Dictys Cretensis. This edition of the work was  
probably consulted by Shakespeare for "Troilus and  
Cressida," though the story of that play is mainly  
drawn from Chaucer's "Troilus and Cresseide".

### 4. MONTAIGNE (MICHEL DE). [ESSAYS.—ENGLISH.] 1603.

[Sig A1 recto:] The | Essayes | Or | Morall, Politike and  
Millitaria | Discourses | of | Lo : Michaell de Montaigne,  
| Knight | Of the noble Order of St. Michaell . . . |  
. . . | . . . | The first (—[Sig. Rr 1 recto:] third) Booke.  
| (\*,\*) | First written by him in French. | And | now  
done into English | By | [verso of title:] By him that  
hath inviolably vowed his labors to the Æternitie of  
their Honors, | whose names he hath severally in-  
scribed on these his consecrated Altares. | The first  
Booke. | [Woodcut with dedications.] | The second

## CASE 4.

**Booke.** | [Woodcut with dedications.] | **The third Booke.**  
| [Woodcut with dedications.] | **John Florio.** |

¶ *Printed at London by Val. Sims for Edward Blount dwelling | in Paules churchyard.* 1603. | Fol.

\* \* The theory that John Florio is caricatured as the schoolmaster Holofernes in "Love's Labour's Lost" is now discredited. It only rests on the fact that Florio was a teacher of languages, whom Shakespeare may have known in London. But Florio's famous translation of Montaigne's Essays gave Shakespeare an obvious hint for Gonzalo's speech in the "Tempest" (II. 1) on an ideal commonwealth. The speech resembles almost literally a passage in the essay "On Cannibals" (Book I, chap. 30). Some reflective passages in "Hamlet" also suggest a study of Montaigne. Whether Shakespeare owned a copy of this 1603 edition of Florio's translation is uncertain. The autograph in the British Museum copy, long believed genuine, is most probably an eighteenth century forgery.

5. **MIRROR.** [MIRROR FOR MAGISTRATES.] 1610.

A | **Mirovr** | **For Magi-** | **strates :** | **Being A Trve Chronicle** |  
**Historie Of The Vntimely** | **fallies of such vnfortunate**  
**Princes and men of note,** | **as haue happened since the**  
**first entrance of Brute** | **into this Iland, vntill this our** |  
**latter Age.** | **Newly Enlarged With A Last** | **part, called**  
**A Winter Nights Vision, being an addition** | **of such**  
**Tragedies, especially famous, as are exempted** | **in the**  
**former Historie, with a Poem annexed,** | **called Englands**  
**Eliza.** | [Printer's device.]

*At London | Imprinted by Felix Kyngston.* | 1610. |  
4to.

\* \* By J. Higgins, W. Baldwin and others. New edition,  
edited by R. Niccols.

## THE JOHN RYLANDS LIBRARY.

As originally prepared by William Baldwin, and published in 1559, this work was a collection of poems on "unfortunate princes and men of note" from Richard II onwards. John Higgins enlarged the scheme in 1574 and 1587, by treating subjects in early English history "from the coming of Brute". Shakespeare may have read the tenth poem in this volume: "How Queene Cordila in despaire slew herselfe"; but it is unlikely that he was indebted to this dreary production even for any facts of the Lear story. His sources seem only to have been Holinshed and the old play of "Leir".

One poem in the whole collection rises above baldness; and that is the solemn and musical "Induction" of Thomas Sackville, added in 1563, and printed out of its place in the middle of the volume. Sackville was joint author with Thomas Norton of "Gorboduc," the first English blank verse tragedy, produced in the hall of the Inner Temple on Twelfth Night, 1560-1.

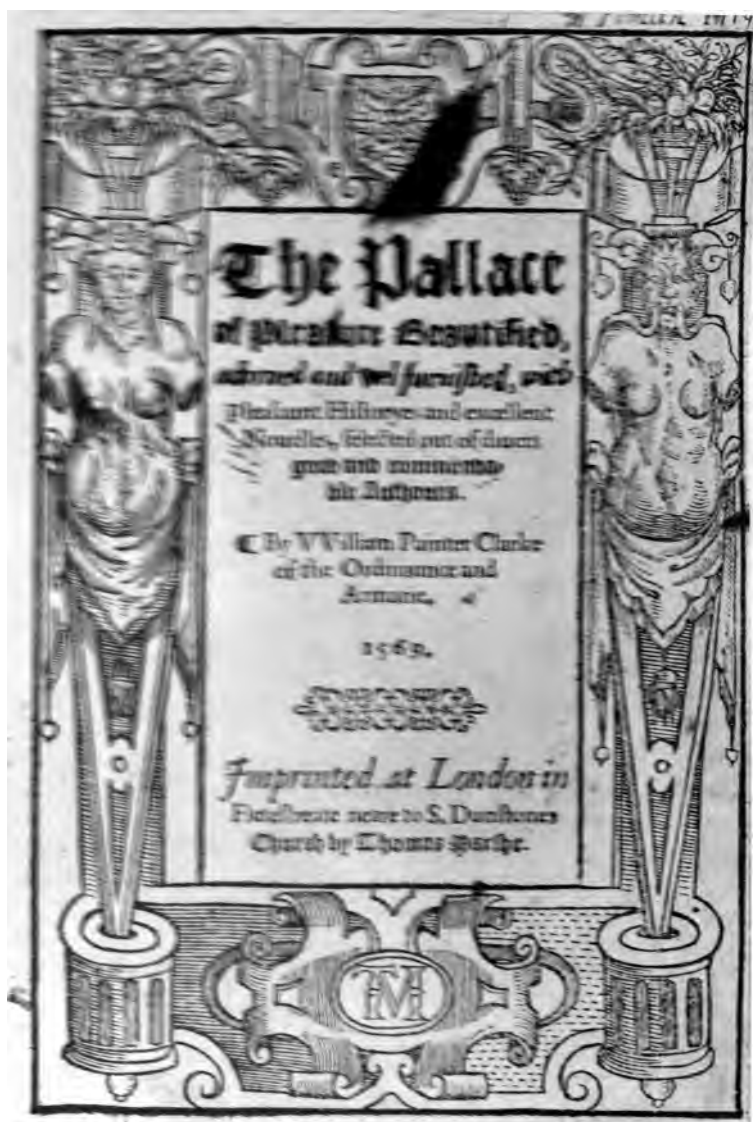
### 6. MONTEMAYOR (JORGE DE). [DIANA.] 1524-1907.

Los Siete Libros De La Diana De George De Montemayor  
[Text reprinted in the Nueva Biblioteca de Autores  
Españoles: Orígenes de la Novela Tomo II.]

*Madrid*, 1907. 4to.

\* \* Montemayor's "Diana" (1524) is the most famous of the Spanish pastoral romances, and is modelled on the Italian work which first started the enormous vogue of the "pastoral" in Europe, the "Arcadia" of Jacopo Sannazaro (1504), (Case IV. 10). Sidney was much indebted to the "Diana" in his "Arcadia". The story of the shepherdess Felismena (Books 4-7 of the "Diana") gave Shakespeare the story of the "Two Gentlemen of Verona". No English translation of the romance is known before that of Bartholomew Yonge, in 1598, but it is likely that Shakespeare had recourse





11. PAINTER'S "PALACE OF PLEASURE," 1567-69

(Case IV, 7)

#### CASE 4.

to a manuscript version by Thomas Wilson, circulated much earlier, and dedicated in 1596 to Shakespeare's patron, the Earl of Southampton.

PAINTER (WILLIAM). [PALACE OF PLEASURE.]  
1567-69.

he Pallace | of Pleasure Beautified, | adorned and wel fur-  
nished, with | Pleasaunt Historyes and excellent |  
Nouvelles, selected out of diuers | good and commenda-  
| ble Authours. | ¶ By VVilliam Painter . . . | . . . |  
. . . | 1569. | [Ornament.] (The second Tome | of the  
Palace of Pleasure, | conteyning manifolde store of  
goodly | Histories, Tragicall matters, and | other Morall  
argument, | very requisite for de- | light & profit. |  
Chosen and selected out of | diuers good and commen- |  
dable Authors. | By William Painter . . . | . . . |  
Anno. 1567. | )

*Imprinted at London in | Fletestreate neare to S.  
Dunstones | Church by Thomas Marshe. | ([Vol. 2.] Im-  
printed at London, in | Pater Noster Rowe, by Henrie |  
Bynneman, for Nicholas | England. | [1567-69.]*  
2 vols. 4to.

\* \* Titles enclosed within borders.

The second edition of the first volume, and the first edition of the second.

William Painter, in this collection of some hundred stories, was practically the first to make the Italian novelists known to English readers. Twenty-six of the stories come from Bandello, sixteen from Boccaccio, and sixteen from Margaret, Queen of Navarre. Latin and Greek authors are also laid under contribution, besides French and Italian; thirteen of the stories being from Aulus Gellius. The work had an immense vogue, and furnished many of the Elizabethan dramatists with plots. Shakespeare no doubt read in this collection



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the stories of Lucretia and Coriolanus (from Livy) and of Romeo and Juliet (from Bandello), though he did not use these versions as his immediate sources. But Boccaccio's story of Giletta of Narbona, as told by Painter (l. 38) is the source of the main plot of "All's Well that Ends Well"; and Shakespeare also drew materials for "Timon of Athens" from the 28th story as rendered by Painter from Aulus Gellius.

### 8. RALEIGH (*Sir* WALTER). [DISCOVERY OF GUIANA.] 1596.

The | Discoverie | Of The Large, | Rich, And Bevvtifvl | Empire Of Gviana, With | a relation of the great and Golden Citie | of Manoa (which the spanyards call El | Dorado) And the Prouinces of Emeria, | Arromaia, Amapaia, and other Coun- | tries, with their riuers, ad- | loyning. | Performed in the yeare 1595. by Sir | W. Raleigh Knight, Captaine of her | Maiesties Guard, Lo. Warden | of the Sannerries, and her High- | nesse Lieutenant generall | of the Countie of | Cornwall. | [Ornament beneath title.]

*Imprinted at London by Robert Robinson. | 1596. |*

4to.

\* \* A copy of one of two editions published in 1596, the first year of publication.

This account of Sir Walter Raleigh's expedition to Guiana raised great hopes of the wealth which would be drawn from the country. Evidence of this can be found in the words of Falstaff in the "Merry Wives of Windsor" (Act I. 3): "She is a region in Guiana, all gold and bounty".

### 9. RICH (BARNABY). [FAREWELL TO MILITARY PROFESSION. 1581.

Eight Novels Employed By English Dramatic Poets Of The Reign Of Queen Elizabeth (*Riche his Farewell to Militarie profession*). Originally Published By Barnaby

#### CASE 4.

**Riche In The Year 1581, And Repri ntedFrom A Copy Of That Date In The Bodleian Library. [Shakespeare Society, 32.]**

*London, 1846. 8vo.*

- \* \* The "Historie of Apolonius and Silla," the second novel in this collection, is most probably the source of the main plot of "Twelfth Night" (the story of Orsino, Viola, Olivia, and Sebastian, who all have their prototypes in the novel). Rich's collection gives versions of novels by Bandello, Cinthio, and others, either rendered directly, or through Belleforest's "Histoires tragiques".

#### 1. SANNAZARO (JACOPO). [ARCADIA.] 1504.

**rcadia | Del Sannazaro | Tvтта Fornita | Et Tratta |  
Emendatissima | Dal Svo | Originale |**

*[(Colophon :) Impresa | in Napoli per Maestro Sigismundo Mayr : | con somma & assidua diligenza di Petro Sum- | montio : nel anno. MDIIL del mese di | Marzo. . . . | . . . )*

- \* \* The first complete edition of this work.

An earlier one of 1502 is also in the library, as well as an undated one, formerly supposed to have been printed in the fifteenth century, but really later than the edition exhibited.

This work, a medley of prose and verse, quickly achieved a great vogue, and did much to popularise the pastoral in Europe. Not only the title of Sidney's "Arcadia," but most of the pastoral passages are derived from it. As Shakespeare is believed to have been well acquainted with Sidney's romance and to have drawn upon it for "King Lear," and other of his plays, Sannazaro may be regarded as one of the indirect sources of Shakespeare's dramas.

## THE JOHN RYLANDS LIBRARY.

### 11. SIDNEY (SIR PHILIP). [COUNTESS OF PEMBROKE'S ARCADIA.] 1621.

**The | Covntesse | Of Pembrokes | Arcadia. | Written By  
Sir | Philip Sidney | Knight. | Now the fift time pub-  
lished, | with some new Additions. | Also a supplement  
of a defect in | the third part of this | History. | By Sir  
W. Alexander. | ([Sig. Rr. 2 recto] Certaine | Sonets  
. . . | . . . Neuer before Printed. | —[Sig. Ss. 6 recto].  
The | Defence Of Poesie | . . . | . . . | —[Sig. xx.2  
recto] Astrophel | And | Stella | . . . | . . . | )**

*Dublin, | Printed by the Societie of | Stationers.  
1621. | . . . | Fol.*

\* \* This famous romance (first issued in 1590), in which heroic adventure and amorous intrigue alternate with bucolic interludes and exquisite lyric, is based mainly on Jacopo Sannazaro's "Arcadia," and George Montemayor's "Diana Enamorada". Shakespeare was directly indebted to the episode of the blind King of Paphlagonia (in Book 2) for the story of Gloucester and his sons in "King Lear".

The little masque of the "May Lady," printed with Sidney's poems at the end of the volume, contains in the pedantic schoolmaster Rombus a prototype of Holofernes in "Love's Labour's Lost". In Rombus, Sidney himself ridicules "Euphuism," though the prose of the "Arcadia" is itself inordinately diffuse and full of laboured conceits. Shakespeare both ridicules and outdoes the Euphuists in "Love's Labour's Lost," and in some of Falstaff's speeches. The further influence of Sidney can be traced in scattered phrases, particularly in the "Midsummer Night's Dream," and the "Tempest," and in the form of Shakespeare's sonnets.

## CASE 4.

### 12. SPENSER (EDMUND). [COLIN CLOUT'S COME HOME AGAIN.] 1595.

Colin Clout's | Come home againe. | By Ed. Spenser. |  
[Printer's device beneath title.]

*London | Printed (by T. C. [i.e. T. Creede]) for  
William Ponsonbie. | 1595. | 4to.*

\* \* First edition.

The volume contains also "Astrophel. A Pastorall Elegie vpon the death of the most Noble and valorous Knight, Sir Philip Sidney . . .," by Spenser, and other elegies upon Sidney by other writers.

The popularity of Shakespeare's "Venus and Adonis" (1593) and "Lucrece" (1594) brought him his first considerable share of public notice. In the latter year Spenser made what is most probably a reference to him under the name of "Aetion," in "Colin Clout's come home again" (printed in 1595):—

And there, though last not least is Aetion ;  
A gentler Shepheard may no where be found,  
Whose muse, full of high thought's invention,  
Doth, like himselfe, heroically sound.

An allusion to Shakespeare's surname may be intended in the last line. Shakespeare's study of Spenser may be taken for granted ; in the "Midsummer Night's Dream" (v. i. 52) he alludes to his "Teares of the Muses" (1591). It is not unlikely that the great dramatist passed through a "Spenserian" phase in his very early time : the "Lover's Complaint" would provide an example, if its authenticity could be proved.

### 13. SPENSER (EDMUND). [FAERIE QUEENE.] 1590-96.

The Faerie | Qveene. | Disposed into twelue books, | Fashioning | XII. Morall vertues. | [Printer's device beneath title.] (The Second | Part Of The | Faerie Qveene. | Con-

## THE JOHN RYLANDS LIBRARY.

taining | The Fovrth, | Fifth And | Sixth Bookes. | By  
Ed. Spenser. | [Printer's device beneath title.]

[Vol. 1.] *London* | Printed [by J. Wolfe] for William  
Ponsonbie. | 1590 | ([Vol. 2.] Imprinted [by R. Field] at  
*London* for VVilliam | Ponsonby. 1596. | ) 2 vols.  
4to.

\* \* First edition.

The first volume contains Books 1-3. Of the last six books  
only a fragment was published. This was the "Two  
Cantos of Mutabilitie," printed in the folio edition of the  
Faerie Queene of 1609, which were no doubt intended  
to form part of a seventh book.

### 14. FABYAN (ROBERT). [CHRONICLE.] 1516.

[Begin:] ¶ Here begynneth the Table | of this present Boke.

| [Sig. A1 recto, headline:] Prima Pars Cronecarum  
. . . | —[Sig. S2 verso, l. 8:] ¶ Incipit Pars Septima. |

[Pt. 2, Sig. A2 recto:] ¶ Here begynneth the Table | of  
the seconde Volume whiche | denunces and sheweth all  
the | actȝ done in euery Kynges day- | es conteyned in  
the sayd volu- | me / and euery acte folowes by | letter  
and by the number of the | leeffe / as in this sayde  
Table is | expressed / and beginneth at the | wardes of  
Lōdon / And at Kyn | ge Richarde the firste / whose |  
actȝ more at length in this sayd | volume shalbe  
shewed with o- | ther kynges ensuyng by letter. | in  
this sayd table / as first. A.B. | C. and so forthe. |

[[Colophon:]] ¶ Thus endeth the newe Cronycles of  
Englande | and of Fraunce / Emprynted by Richarde |  
Pynson / prynter vnto the Kyngȝ noble | grace. The  
yere of our Lord God | a. M. CCCC. xvi. The vii. | daye of  
the moneth of | February. ¶ Fol.

\* \* This chronicle is divided into seven books, of which  
the first six merely give a general survey of English  
and French history down to the time of the Norman  
Conquest. It is only with the seventh that the work

## CASE 4.

begins to be of historical worth. From the accession of Richard I it takes the form of a London chronicle, and as such it has some importance. His account of the reigns of Edward IV and Richard III is not without value, but it is chiefly as a forerunner of Halle and Holinshed that his work deserves recognition.

This, which is the first edition, ends with the reign of Richard III in 1485.

### 15. FOXE (JOHN). [ACTS AND MONUMENTS.] 1563.

**Actes | and Monuments | of these latter and perilous dayes, |  
touching matters of the Church, | wherein are compre-  
hended and described | the great persecutions & horrible  
troubles, | that haue bene wrought and practised by | the  
Romishe Prelates, speciallye in this | Realme of England  
and Scotlande, | from the yeare of our Lordea | thousande,  
vnto the tyme nowe present | . . .**

*Imprinted at London by Iohn Day, | dwellyng ouer  
Aldersgate. | . . . ([Colophon :] [2 lines] . . . Anno. 1563.  
the. 20. of March. | . . .) Fol.*

**\* \* First edition.**

The substance of Scenes 1 to 3 of Act v. of "King Henry VIII" is drawn from Foxe's work.

### 16. FROISSART (JEAN). [CHRONICLES]. 1522-23.

**Here begynneth the first volum of sir | Iohan Froyssart  
. . . | . . . | . . . | . . . | Trāslated . . . | . . .  
by Iohan Bouchier knight | lorde Berners: At the  
cōmaundement of . . . | . . . kyng Henry the .viii. |  
. . . | . . . | (¶ Here begynneth the thirde | and  
fourthe boke of sir Iohn Frois- | sart . . . | [12  
lines.] | )**

*([Colophon, vol. 1 :] [10 lines] | . . . Imprinted at  
London in Fletestrete | by Richarde Pynson/ . . . |  
. . . And ended the xxviii. day of Janua | ry: the yere  
of our lorde .M.D.xxiii. | . . . | [Colophon, vol. 2:] [13*

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lines] | . . . And ended the last | day of August: the  
yere of our lordē god .M.D.xxv. | . . . | ) 2 vols. Fol.

•• First edition.

The "Chronicles" of Froissart furnish one of the most graphically written narratives of any age. The work deals with the events from 1326 to 1400, in France, England, and Flanders principally, though it often gives information of value on other parts of Europe.

The translation of Lord Berners is not a bald version of the original, but a free and independent rendering which gives to it a quality of its own as an English classic. It fostered a love of historical reading and research, which found expression later in the works of Halle, Holinshed, and others, who all owe a debt to this version of Froissart.

## CASE 5.

### SOURCES OF SHAKESPEARE'S WORKS.

#### 1. GLANVILLA (BARTHOLOMÆUS DE). [DE PROPRIETATIBUS RERUM.—ENGLISH.] 1582.

Batman | vppon Bartholone, | His Booke | De Proprietatibus  
Rerum, | Newly corrected, enlarged and amended: |  
with such Additions as are requi- | site, vnto euery  
seuerall | Booke: | Taken foorth of the most approued  
Authors, the like here- | tofore not translated in  
English. | Profitable for all Estates, as well for the  
benefite of | the Mind as the Bodie. | 1582. | [Ornament  
beneath title.]

*London | Imprinted by Thomas East, dwel- | ling  
by Paules wharfe. | [1582.] Fol.*

•• The English version was the work of John Trevisa, which Batman has here issued in revised form.

The original work compiled about the middle of the

## CASE 5.

thirteenth century was a book greatly used and esteemed by mediæval scholars, for whom it supplied the miscellaneous kind of information which we now seek in an encyclopædia.

Shakespeare is supposed to have been well acquainted with this work. At any rate it often throws light on allusions relating to natural history which at first seem to be obscure.

### 2. HALLE (EDWARD). [UNION OF THE FAMILIES OF LANCASTER AND YORK.] 1548-50.

[*Begin :*] The Vni- | on of the two noble and illu- | stre  
famelles of Lancastre & Yorke, | beeyng long in con-  
tinual discension | for the croune of this noble realme, |  
with all the actes done in bothe the | tymes of the  
Princes, bothe of the | one linage and of the other, be- |  
ginnyng at the tyme of kyng | Henry the fowerth, the |  
first auctor of this | deuision, and so | successiuely |  
procea- | dyng to the reigne of the high and | prudent  
prince kyng Henry the | eight, the vndubitate flower |  
and very heire of both | the sayd linages. | 1548. |

([*Colophon :* sig. XXX6 recto :] ♀ Londini ⚔ | *In*  
*Officina Richardi | Graftoni Typis | Impress. | . . . |*  
*. . . | Anno. M.D.XLVIII. | —[Pt. 4, sig. B 7 verso :]*  
❧ *Imprynted at Londö by | Rycharde Grafton, Prynter*  
*to the Kynges Maiesty. | Anno. 1550. | . . . |*) 4 pts  
in 1 vol.

\* \* By E. Halle. Edited by R. Grafton.

This chronicle is one of the principal sources of Shakespeare's historical plays. It begins with the accession of Henry IV to the throne in 1399 and extends to the end of the reign of Henry VIII. The character of the work which is designed to exalt the house of Tudor is indicated in the title. It is of importance principally from the historical point of view, for the



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account of the reigns of Henry VII and Henry VIII, more particularly the latter, when the author writes from personal knowledge. Its value for the reign of Henry VIII lies in the descriptions of the social life and conditions rather than in the political aspects, as he is inclined to depict the policy of the king in an unduly favourable light.

### 3. HARDYNG (JOHN). [CHRONICLE.] 1543.

4; The chroni- | cle of Ihon Hardyng, from | the firste  
begynnyng of Englande, vnto the | reigne of kyng  
Edward the fourth wher he | made an end of his  
chronicle. And from that | tyme is added a continua-  
cion of the | storie in prose [by R. Grafton] to this our  
tyme, | now first imprinted, gathe- | red out of diuerse  
and | sondery autours | ŷ haue writē | of the af-faires |  
of Englande. |

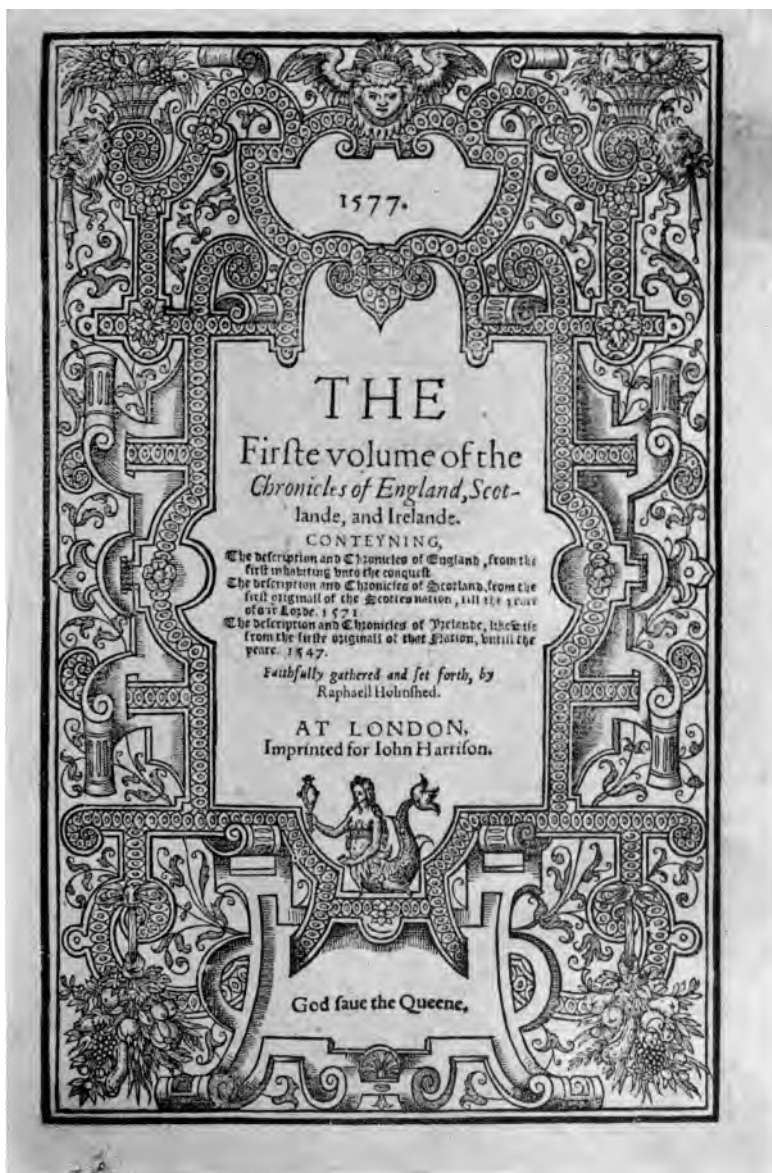
*Londini | Ex Officina Richardi Graftoni. | Mense  
Ianuarii. | M.D.xliii. | . . . | . . . | 8vo and 4to.*

\*.\* Title within woodcut border.

Hardyng's chronicle, though not possessing any great value, supplies some useful information respecting the reigns of Henry IV, Henry V, Henry VI, and Edward IV. For these reigns it may be regarded as one of the indirect sources for Shakespeare's historical plays.

### 4. HOLINSHED (RAPHAEL). [CHRONICLES OF ENGLAND.] [1578.]

1577. | The | Firste volume of the | Chronicles of England,  
Scot- | lande, and Irelande. | Conteyning, | The descrip-  
tion and Chronicles of England, from the | first inhabiting  
vnto the conquest | The description and Chronicles of  
Scotland, from the | first originall of the Scottes nation,  
till the yeare | of our Lorde. 1571. | The description and  
Chronicles of Yrelande, likewise | from the firste originall  
of that Nation, vntill the | yeare. 1547. | Faithfully



12. HOLINSHED'S "CHRONICLES" [1578]  
(Case v. 4)



## CASE 5.

gathered and set forth, by | Raphaell Holinshed. | ([Vol. 2:] 1577. | The | Laste volume of the | Chronicles | England, Scot- | lande, and Irelande, with | their descriptions. | Conteyning, | The Chronicles of Englande from William Con- | querour vntill this present tyme. | Faithfully gathered and compiled | by Raphaell Holinshed. | )

*At London, | Imprinted for Iohn Harrison. | . . .*  
| ([Vol. 2:] *At London, | ¶ Imprinted for George | Bishop. | . . .* ) [1578.] 2 vols. Fol.

\* \* The date of publication (July, 1578) of Holinshed's work is furnished by an entry in Arber's "Transcript of the Registers of the Company of Stationers of London," which reads as follows: "Receyued of master harrison and master Bisshop for the licensinge of Raphaels Hollingeshedes cronycle xx, and a copy". A fortnight later, the widow of Luke Harrison, who was also interested in the publication, was allowed to dispose of her copies to Thomas Woodcock.

Shakespeare based on Holinshed's "Chronicles" nearly all his English historical plays, also "Macbeth," "King Lear," and part of "Cymbeline". The fact that the "Chronicles" are dull and largely uncritical made them, as has been observed, "all the fitter to minister to him". They supplied him with necessary facts; now and then, in less inspired moods, he adopted their phrases: at other times the barest hint suggested the creation of one of his greatest characters, as in the case of Lady Macbeth.

The "Chronicles" are a fine monument of industry, and strongly Protestant and patriotic in tone. Holinshed had various coadjutors: William Harrison, who wrote the lively "Description of England," and translated the "Description of Scotland" from Boece through Bellenden; and Richard Stanihurst, who continued

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the history of Ireland from 1509 to 1547. Further additions appeared in the new edition of 1586-7, which was probably the one used by Shakespeare, and of which a copy is also in the library.

### 5. LE FÈVRE (RAOUL). [RECUYELL OF THE HISTORIES OF TROYE.] [1474?]

[*Begin :*] h ere begynneth the volume intituled and named  
 | the recuyell of the histories of Troye / composed | and  
 drawn out of dyuerce bookes of latyn in | to frensshe  
 by the ryght venerable persone and wor- | shipfull man.  
 Raoul le ffeure. preest and chapelayn | vnto the ryght  
 noble glorious and myghty prynce in | his tyme Phelip  
 duc of Bourgoyne of Braband &c | In the yere of the  
 Incarnacion of our lord god a thou- | sand foure honderd  
 sixty and foure / And translated | and drawn out of  
 frenshe in to englisshe by Willyam | Caxton mercer of  
 y cyte of London / at the comaudemēt | of the right hye  
 myghty and vertuose Pryncesse hys | redoubtyd lady.  
 Margarete by the grace of god. Du- | chesse of Bour-  
 goyne of Lotryk of Braband &c / | Whiche sayd trans-  
 lacion and werke was begonne in | Brugis in the Countee  
 of Flaundres the fyrst day of | marche the yere of the  
 Incarnacion of our said lord god | a thousand foure  
 honderd sixty and eyght / And ended | and fynsshed in  
 the holy cyte of Colen the .xix. day of | septembre the  
 yere of our sayd lord god a thousand | foure honderd  
 sixty and enleuen &c. | And on that other side of this  
 leef foloweth the prologe | [*Fol. 351 recto :*] [T]hus ende  
 I this book whyche I haue transla- | ted after myn  
 Auctor as nyghe as god hath gy- | uen me connyng  
 . . . | *Etc.* [*Fol. 351 verso, line 18 :*] crucyfyed on the  
 rood tree / And say we alle Amen | for charyte. . | [*Fol.*  
*352 recto, Latin verses :*] Pergama flere volo. fata danais  
 data solo | [*End. line 14 :*] Reddita victori. deliciis q3  
 thori |

## CASE 5.

[*Bruges: Colard Mansion and William Caxton, 1474?*] Fol.

\* \* The first English book.

C. Mansion, who was originally a calligrapher, had just set up a press at Bruges when Caxton became associated with him for the production of this and other books. Four works were printed by them in partnership, and then about the end of 1476 Caxton removed to Westminster.

It is interesting to note that, whilst the printers of other countries commenced with Latin works, the first production connected with the name of Caxton should be a book in the vernacular, translated by himself. Of the other books issuing from his press a large number were translated by him.

This is one of the versions of the tale of Troy which form the sources of Shakespeare's "Troilus and Cressida". Lydgate's "History of Troy" along with Chaucer's "Troilus and Cressida," supply the more important outlines of the play.

## 6. MONSTRELET (ENGUERRAND DE). [CHRONIQUES, 1503?]

Le premier volume de | enguerran de monstrellet | En-  
suyuant froissart na gueres imprime a Paris des cron-  
iques de France / | dangleterre / descocce / despaigne /  
de Bretaigne / de gascongne / de flandres. | Et lieux  
circonuoisins. | [*Vol. 2 :*] Le Second volume de | enguer-  
ran de monstrellet | [*Sig. AA 1 recto :*] Le Tiers volume  
de | enguerran de monstrellet | [*Colophon :*] ¶ Cy finist  
le tiers volume den- | guerrant de monstrelet des croni-  
| ques de france et dangleterre et de | bourgongne et  
aultres pays circon | voisins qui suyuent celles de  
frois- | sart. Imprimez a paris pour An- | thoine  
verard / libraire demourant | a paris deuant la rue

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neufue nostre | dame a lymaige saint Iehan leuā |  
geliste: ou au palais deuant la chap | pelle ou len chante  
la messe de mes | seigneurs les presidents. | [*Paris, A.*  
*Verard: 1503 ?*] 2 vols. Fol.

\* \* Monstrelet's chronicle forms a continuation of the work of Froissart, covering the period from 1400 to 1444; to this a sequel was added by some other hand or hands. Though Monstrelet lacks the power of descriptive narration which belongs so strikingly to Froissart, his work is probably truer to fact than the earlier writer. Among the various books suggested as sources for "Love's Labour's Lost" this chronicle has also been considered worthy of inclusion.

### 7. RASTELL (JOHN). [PASTIME OF PEOPLE.] 1529 ?

[Ornaments.] | The pastyme of people | The Cronycles of  
dyuers realmys and most specyally of the realme of |  
Englond breuely cōpylyd & empyrntyd in chepesyde at  
the sygne of | the mearemayd next to pollysgate. |  
. . . | [Ornaments.] |

[*London: J. Rastell, 1529 ?*] Fol.

\* \* A rare chronicle, illustrated with woodcuts, giving a short account of English history down to the death of Richard III.

### 8. SAXO GRAMMATICUS. [DANORUM REGUM HISTORIA.] 1514.

Danorum Regū herouq; | Historie stilo elegātī a Sax | one  
Grammatico natione | Sialandico necnō Roskil | densis  
ecclesie preposito. | abhinc supra trecentos an | nos  
cōscripte et nūc primū | literaria serie illustrate ter |  
sissimeq; impresse. | [Woodcut beneath title.] ([Colo-  
phon:] Hactenus Saxo Grammaticus Sialendē. vir  
disertissi- | mus. Que accurata diligentia impressit in

## CASE 5.

incly- | ta Parrhisiorum academia Iodocus Ba- | dius  
Ascensius Idibus Martiis. | MDXIII. |

*Paris : J. Badius Ascensius, 1514. Fol.*

\* \* Title within woodcut border.

The story of Amleth, in the third and fourth books of this twelfth century chronicle, is the ultimate source of "Hamlet". Shakespeare doubtless used the French version of the story given in Belleforest's "Histoires tragiques".

There was also an old pre-Shakespearean play of "Hamlet," possibly by Thomas Kyd, to which Shakespeare was no doubt indebted. In Saxo Grammaticus the personages of Claudius, Gertrude, and Hamlet, and their mutual relationships, all appear, though the king and queen have other names. Hamlet feigns madness to cloak his revenge; there is a similar incident to that in which the prince, denouncing his guilty mother, is disturbed by Polonius behind the arras, and kills him.

This strange barbaric chronicle is of course uncritical in its earlier parts, but of more value when treating of events more nearly contemporary with the author. The tenth book contains a version of the Tell legend.

### 9. DODOENS (REMBERT) [CRUYDEBOECK. — ENGLISH.] 1595.

A | New Herball, | Or | Historie Of | Plants : | Wherein is  
contained the | whole discourse and perfect de- | scrip-  
tion of all sorts of Herbes and | Plants : | their diuers and  
sundrie kindes : | their Names, Natures, Operations, &  
Vertues : | and that not onely of those whiche are heere  
| growing in this our Countrie of Eng- | land, but of al  
others also of for- | raine Realms commonly | vsed in  
Physicke. | First set foorth in the Dutch or | Almaigne  
toong, by that learned D. | Rembert Dodoens, Phisition  
| to the Emperor : And now first tran- | slated out of



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French into Eng-lish, by Henrie Lyte | Esquier. |  
Corrected and amended. |

*Imprinted at London, | by Edm. Bollifant. | 1595.*  
| 4to.

\* \* Rembert Dodoens was the most celebrated botanist that Flanders has produced, and was one of the many famous students on the roll of the University of Louvain.

The original work "Cruydeboeck," of which this volume provides an English version, was written in Flemish, and published at Antwerp in 1554.

Gerard's "Herbal" (Case V. 10) was an adaptation in English of his great work "Stirpium historiae pemptades sex," which appeared at Antwerp in 1583.

Though Shakespeare was undoubtedly familiar with the lore found in the Herbals of his day, such enchanting passages as the scene of the Shepherd's cottage in "Winter's Tale," which exhale the very perfume of nature, can only have been written by one whose intimate acquaintance with her charms, was not acquired solely in the study from the words of others.

### 10. GERARD (JOHN) *Surgeon.* [HERBAL.] 1597.

The Herball | Or Generall | Historie of | Plantes. | Gathered  
by John Gerarde | of London Master in | Chirvrgerie. |

*Imprinted at London by | Iohn Norton. | 1597. |*  
([Colophon:] *Imprinted at London by Edm. Bollifant,*  
*| for Bonham and Iohn | Norton. | M.D.XCVII. |*) Fol,

\* \* The title page is engraved by W. Rogers.

The first edition of the best known of all English herbals. From the preface one would naturally suppose that this work was entirely original, but such is not the case. It is rather an adaptation of the work of Rembert Dodoens "Stirpium historiae pemptades sex," Antverpiæ, 1583, of which an English version had

## CASE 5.

been partly prepared by Dr. Priest. This translation Gerard completed, and after arranging the work in accordance with the system of the botanist Matthias de L'Obel, published it as his own.

The volume contains about 1800 woodcuts, nearly all from blocks used in a botanical work printed at Frankfurt am Main in 1590. One, that must be original, is the earliest known representation of the potato. In another place there are two illustrations of the tobacco plant, accompanied by a description of it. "The drie leaues are vsed to be taken in a pipe set on fire and suckt into the stomacke, and thrust forth again at the nostrils against the paines of the head, rheumes, aches in any part of the bodie."

His work concludes with the marvellous account "Of the Goose tree, Barnakle tree, or the tree bearing Geese," a commonly accepted fable of the sixteenth century.

"But what our eies haue seene, and hands haue touched, we shall declare. There is a small llande in Lancashire called the Pile of Foulders, wherein are found the broken pieces of old and brused ships, some whereof haue beene cast thither by shipwracke, and also the trunks or bodies with the branches of old and rotten trees, cast vp there likewise: wheron is found a certaine spume or froth, that in time breedeth vnto certaine shels, in shape like those of the muskle, but sharper pointed, and of a whitish colour; wherein is contained a thing in forme like a lace of silke finely wouen, as it were together, of a whitish colour; one end whereof is fastned vnto the inside of the shell, euen as the fish of Oisters and Muskles are; the other ende is made fast vnto the belly of a rude masse or lumpe, which in time commeth to the shape & forme of a Bird: when it is perfectly formed, the shel gapeth open, & the first thing that appeereth is the foresaid lace or string;

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next come the legs of the Birde hanging out ; and as it groweth greater, it openeth the shell by degrees, till at length it is all come forth, and hangeth onely by the bill ; in short space after it commeth to full maturitie, and falleth into the sea, where it gathereth feathers, and groweth to a foule, bigger then a Mallard, and lesser then a Goose ; hauing blacke legs and bill or beake, and feathers blacke and white, spotted in such maner as is our Magge Pie, called in some places a Pie-Annet, which the people of Lancashire call by no other name then a tree Goose ; which place aforesaide, and all those parts adioining, do so much abound therewith, that one of the best is bought for three pence : for the truth, heerof, if any doubt, may it please them to repaire vnto me, and I shall satisfie them by the testimonie of good witnesses."

It should perhaps be added that the scene of these marvels is situated close to the Island of Walney. It is now known as Piel Island, on which stands Piel Castle, or the Pile of Fouldray. The island is marked on the map of Lancashire in Saxton's atlas (Case VII. 12).

### 11. PLINIUS SECUNDUS (CAIUS). [NATURAL HISTORY.] 1634-35.

The | Historie | Of ; The World : | Commonly called, The Natvrall Historie Of | C. Plinivs Secvndvs. | Translated into English by Philemon Holland | Doctor of Physicke. | The first Tome | [Woodcut.] | (The | Historie | Of The World. | Commonly called, | The Natural Historie Of | C. Plinivs Secvndvs. | Translated into English by Philemon Holland, | Doctor of Physicke. | The second Tombe. | [Woodcut.] | )

*London, | Printed by Adam Islip, and are to be sold by Iohn | Grismond, in Ivy-lane at the Signe of | the Gun.* 1635. | ([Vol. 2:] *London ; | Printed by Adam Islip.* | 1634. | ) Fol. 2 vols. in 1

## CASE 6.

- \* \* The simile of the "honey bees," in Act 1. sc. 2 of Shakespeare's "Henry V" was doubtless suggested by a passage in Lily's "Euphues," who is believed to have been indebted for his facts to Pliny's "Natural History," or, perhaps, to the "Georgics" (Book IV.), of Vergil. The decorative matter of "Othello" is also considered to have been drawn from Pliny.

## CASE 6.

### SOURCES OF SHAKESPEARE'S WORKS.

#### 1. HOMER. [ILIAD.—ENGLISH.] 1598.

Seaven Bookes | Of The Iliades Of | Homere, Prince | Of  
Poets, | ¶ Translated according to the Greeke, in iudge-  
ment | of his best Commentaries | by | George Chapman  
Gent. | . . . | [Printer's device.]

*London.* | Printed by John Windet, and are to be  
solde at the signe of | the Crosse-keyes, neare Paules  
wharffe. | 1598. | 4to.

- \* \* The first instalment of Chapman's celebrated version of Homer. Though the work is not free from faults of translation, it will always rank amongst the great literary productions of the Elizabethan age, by virtue of its abounding freshness and vigour. It holds a rightful place, too, in this exhibition, by reason of its forming one of the sources of Shakespeare's play, "Troilus and Cressida".

#### 2. HORATIUS FLACCUS (QUINTUS). [WORKS.—ENGLISH.] 1567.

Horace His | arte of Poetrie, pistles, | and Satyrs Englished,  
and | to the Earle of Ormoute | By Tho. Drant | ad-  
dressed. | . . . | . . . |

*Imprinted at London in Fletestrete, nere to S. |  
Dunstones Church, by | Thomas Marshe.* | [156]7. | 4to

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\* \* Title within woodcut border.

Thomas Drant is the first English translator of Horace. His version of the "Satires," which is also in the library, appeared in 1566.

The influence of Horace on Elizabethan writers cannot be held to have been very great from an artistic point of view, though his works must have been familiar to most of them. The spirit of Horace indeed was not quite in harmony with their vigorous temper and did not meet with full appreciation till a later period.

### 3. LIVIUS (TITUS) PATAVINUS. [HISTORIAE.—ENGLISH.] 1600.

The | Romane | Historie Writ- | ten By T. Livivs | Of Padva. | Also, the Breviaries of L. Florus: with a Chronologie to the whole | Historie: and the Topographie of Rome in old time. | Translated out of Latine into English, by Philemon Holland, | Doctor in Physicke. | [Printer's device beneath title.] |

*London, | Printed by Adam Islip. | 1600. | Fol.*

\* \* The earliest English translation of Livy, and the first of the different versions of classical authors which we owe to the industry of Philemon Holland.

Shakespeare's direct indebtedness to Livy does not appear to be considerable, though there may be traces of Livy's influence in the play of Coriolanus.

### 4. LUCIAN. [WORKS.] 1516.

Lvciani Opvscvla Erasmo Ro | terodamo Interprete. | Taxaris, siue de Amicitia. | Alexander, qui & Pseudomantis | Gallus, siue Somnium | Timon, seu Misanthropus. | Tyrannicida, seu pro tyrannicida. | Declamatio Erasmi contra tyrannicidam. | De ijs, qui mercede conducti degunt. | Et quædam eiusdem alia | Eiusdem Luciani Thoma Moro Interprete, | Cynicus | Menippus,

## CASE 6.

seu Necromantia | Philopseudes, seu incredulus. |  
Tyrannicida | Declamatio Mori de eodem. | [Printer's  
device beneath title.]

[(Colophon :)] *Venetiis In Aedibus Aldi, Et Andreae  
Soceri* | Mense Maio. | M.D. XVI. | ) 8vo.

\* \* This copy is in a binding executed for the celebrated  
collector Jean Grolier. Lucian's dialogue "Timon"  
is one of the works on which the play "Timon of  
Athens" is founded.

## 5. OVIDIUS NASO (PUBLIUS). [WORKS.] 1471.

[*Begin :*] [F]Rāciscus Puteolanus parmensis Frācisco gō |  
zagē Cardinali Manthvano suo Sal. Pl. d. | Poemata  
Publii Ouidii Nasonis nup a me recogni | ta ip̄ssa q̄ sub  
tuo noīe edere constitui . . . | *Etc.* [Fol. 3 verso, line  
18:] Huius opera omnia medea exēpta & triumpho Cē  
| saris : & libello illo pontica lingua cōposito : quē in |  
curia tempō perierunt : Balthesar Azoguidus Ci | uis  
Bononiensis honestissimo loco natus primus in | sua  
ciuitate artis impressoriē iuentor . . . | . . . ad utilitatē  
humani ge | neris impressit ; | MCCCCLXXI |

[*Bologna :*] *Balthesar Azoguidus*, 1471. Fol.

\* \* The first printed edition probably of the works of  
Ovid.

The influence of Ovid on Shakespeare is observable in  
many places, and was evidently not due merely to  
translations. In the "Rape of Lucrece" there is a  
great similarity of thought and expression to the story  
as told in Book II of Ovid's "Fasti" although no  
English version of that work had yet appeared. A  
close examination of "Venus and Adonis" shows  
an obvious acquaintance with the Latin text. The  
"Sonnets" display a marked correspondence of ideas  
in many places with passages in the "Metamorphoses".  
For this latter work of Ovid Shakespeare availed

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himself clearly of the translation of Arthur Golding published in 1565, though his knowledge of it was certainly not derived exclusively from the English version.

Even in Shakespeare's own day his indebtedness to the Roman poet was fully recognised, for we find Francis Meres writing in 1598 in "Palladis Tamia" to this effect: "As the soule of Euphorbus was thought to live in Pythagoras: so the sweete wittie soule of Ovid lives in mellifluous & hony-tongued Shakespeare, witnes his 'Venus and Adonis,' his 'Lucrece,' his 'sugred Sonnets among his private friends,' &c."

### 6. OVIDIUS NASO (PUBLIUS). [METAMORPHOSES.] 1819.

Six Bookes of Metamorphoseos [x-xv] in whyche ben conteyned The Fables of Ovyde. Translated out of Frensshe into Englysshe by William Caxton. Printed From A Manuscript In The Library Of Mr. Secretary Pepys, In The College Of St. Mary Magdalen, In The University Of Cambridge. [The Roxburghe Club.]

London, 1819. 4to.

\* \* On vellum.

See preceding note.

### 7. PLAUTUS (TITUS MACCIUS). [COMEDIES.] 1472.

[*Begin.*] Reuerendissimo in Christo patri, & domino Jacobo Zeno Pontifici | Patauino Georgius Alexandrinus Salutem plurimā dicit. | [*Fol. 3 verso, line 1 table:*] Georgii Alexandrini Epistolę ad Iacobum Zenum: Patauinum Ponti. | quę incipit: Libet laboriosi mei conatus: Et uite Poetę extra ordinem Co | moediarum positę. Fabularū nomina subiecta sunt: ut facilius: quā quisq; | desyderauerit fabulam: eam inueniat. | [*Colophon:*] Plautinę uiginti Comoedię: linguę Latine delicie: magna ex parte emen- | datę per Georgium Alexandrinum: de cuius eruditione et diligentia in- | dicent

## CASE 6.

legentes. Impresse fuere opera & impendio Ioannis de  
Colonia | Agripinensi: atq<sub>3</sub> Vindelini de Spira. | Venetiis.  
M.CCCC.LXXII. . . . | . . . |

*Venice: Vindelinius de Spira, 1472. Fol*

\* \* The first printed edition of the comedies of Plautus,  
edited by Georgius Merula.

The diverting story of the twins, that forms the subject of  
the "Menæchmi" of Plautus, provides the basis of  
Shakespeare's "Comedy of Errors" (1594). A  
translation of the Latin play made by William Warner  
was published in 1595, and it is quite possible that  
the perusal of this version in manuscript suggested  
the theme to Shakespeare. One scene (Act III. 1) is  
derived from the "Amphitruo" of Plautus.

### 8. PLUTARCH. [MORALIA.—ENGLISH.] 1603.

The | Philosophie, | commonlie called, | The | Morals |  
Written By | the learned Philosopher | Plutarch | of  
Chæronea. | Translated out of Greeke into English, and  
conferred | with the Latine translations and the French,  
| by Philemon Holland of | Coventrie, Doctor in |  
Physicke. | VVhereunto are annexed the Summaries  
necessary to be | read before every Treatise. | [Ornament  
beneath title.]

*At London | Printed by Arnold Hatfield. | 1603.  
Fol.*

\* \* The first edition of the earliest English version of  
Plutarch's "Morals," i.e. works exclusive of the  
"Lives". Shakespeare was very likely indebted to  
this collection for much of the background in "Antony  
and Cleopatra," and for miscellaneous classical lore in  
other plays.

### 9. PLUTARCH. [VITAE PARALLELAE.] 1676.

The | Lives | Of The Noble | Grecians & Romans, | Compared  
together. by . . . | . . . | Plutarch | Of Chæronea. |



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Translated out of Greek into French, by | James Amiot  
 . . . Bishop of | Auxerre . . . | With the Lives of | Han-  
 nibal & Scipio African; | Translated out of Latin into  
 French, by | Charles de l'Escivse, | And out of French  
 into English, | By Sir Thomas North Knight. | Hereunto  
 are added the Lives of Epaminondas, of Philip of Macedon  
 of | Dionysius the Elder, Tyrant of Sicillia, of Augustus  
 Cæsar, of Plutarch, | and of Seneca; With the Lives  
 of Nine other Excellent Chieftains of War: Collected out  
 | of Æmylius Probus, by S.G.S. And Englished by  
 the aforesaid Translator. | To which are also added, |  
 The Lives of Twenty Selected | Eminent Persons | Of  
 Ancient and latter times; Translated out of the Work  
 of . . . | . . . | Andrew Thevet. | To which . . . | . . .  
 are subjoyned Notes and Explications upon Plutarchs  
 Lives; | Collected out of Xylander, Cruserus, Henry  
 Stephanus and | others . . . | . . . | And now in this  
 Edition are further added, | The Lives of Several Emin-  
 ent Persons, | Translated out of the aforesaid Andrew  
 Thevet. |

*Cambridge, | Printed by John Hayes, for George  
 Sawbridge, at the Bible on Ludgate-Hill, London, |  
 Anno Dom. M.DC.LXXVI. Fol.*

\*.\* There is also an engraved title page. With wood-  
 cuts.

Plutarch is the great source whence Shakespeare drew  
 the matter of his Roman plays, "Julius Caesar,"  
 "Coriolanus," and "Antony and Cleopatra".  
 Shakespeare is also indebted to some extent to  
 Plutarch's life of Marcus Antonius for his play  
 "Timon of Athens".

The first edition of this translation appeared in 1579.

### 10. ROME. [GESTA ROMANORUM.] [1473?]

[*Begin.:*] Incipiūt hystorie notabiles | collecte ex gestis roma-  
 norū et | quibusdā aliis libris cū appli- | cacionibus

## CASE 6.

**corundem** | [*End., fol. 119 recto, col. 2, line 38:*] . . .  
**Et sic est finis** |

[*Cologne, 1473 ?*] Fol.

- \*. \* The first printed edition probably of this work, which was one of the most popular collections of anecdotes and tales of the later Middle Ages. The compilation may be assigned to the end of the thirteenth or beginning of the fourteenth century, but nothing is known with certainty as to its author. His object was to provide an interesting collection of stories for preachers capable of being moralised. They are based professedly on Roman history, though there is not actually much history in them. The story of King Lear is derived from the tale of the emperor Theodosius in the "*Gesta Romanorum*" whilst the incident of the three caskets in the "*Merchant of Venice*" is drawn from the history of the emperor Ancelmus. The character of Shylock too in the latter play has a prototype in a merciless Jew who figures in another tale of the "*Gesta Romanorum*".

### 11. ROME. [*GESTA ROMANORUM.—ENGLISH.*] 1838.

**The Old English Versions Of The Gesta Romanorum :** Edited For The First Time From Manuscripts In The British Museum And University Library, Cambridge; With An Introduction And Notes. By Sir Frederic Madden, K.H.  
 . . . Printed For The Roxburghe Club.

*London, 1838. 2 vols. 8vo.*

- \*. \* See preceding note.

### 12. SENECA (LUCIUS ANNÆUS). [*WORKS.—ENGLISH.*] 1614.

**The** | **Workes** | **of** **Lvcius** | **Annævs** | **Seneca,** **Both** **Morrall**  
**and** | **Naturall.** | **Containing,** |

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1. His Bookes of Benefites.
2. His Epistles.
3. His Booke of Prouidence.
4. Three Bookes of Anger.
5. Two Bookes of Clemencie.
6. His Booke of a Blessed Life.
7. His Booke of the Tranquillitie of the minde.
8. His Booke of the Constance of a Wiseman.
9. His Booke of the Shortnesse of Life.
10. Two Bookes of Consolation to Martia.
11. Three Bookes of Consolation to Helvia.
12. His Booke of Consolation to Polibivs.
13. His seuen Bookes of Naturall Questions.

Translated by Tho. Lodge, | D. in Physicke. |

London | Printed by William Stansby. 1614. | Fol.

\* \* There is also a title page engraved by W. Hole.

The influence of Seneca on the form and character of Elizabethan tragedy was of marked importance. There was much in the style of the drama written in the silver age of Latin literature which rendered it particularly suitable as a model for authors appealing to a public such as was found then in England. The plays, in spite or perhaps by virtue of their rhetorical character, are not wanting in forcefulness, with which is combined an amplitude of sentiment and moral speech. These were qualities which were no less appreciated by English audiences in the days of Elizabeth than in later times. It was natural then that the drama of that period should reflect no less in structure than in literary characteristics the influence of a writer such as Seneca. It does not follow that all who imitated his methods were conscious of the fact. Italian drama had long previously anticipated English literature in this matter, and it may be through foreign channels that the stream of influence flowed.

## CASE 6.

more abundantly than from the immediate spring. Ben. Jonson, of course, drew directly from the Roman dramatist, and so did John Marston. Shakespeare, if his indebtedness is less obvious, could not fail to be in some measure affected by the general attitude and inclination of his contemporary playwrights.

In one respect, and that of vital significance, the dramatic art of the Elizabethans and of Seneca stand in absolute contrast. Characters no longer pose in artificial guise amid the splendid glamour of a nocturnal revel, but move replete with conscious passion in the full glow of radiant morning.

### 13. SENECA (LUCIUS ANNÆUS). [TRAGEDIES. — ENGLISH.] 1581.

**The Tenne Tragedies Of Seneca. Translated Into English.**  
[By J. Heywood, A. Neville, J. Studley, T. Nuce, and T. Newton.] [A reprint of the edition of 1581.] [Spenser Society.]

[*Manchester*] 1887. 2 vols. 4to.

\*.\* See preceding note.

### 14. SUETONIUS TRANQUILLUS (CAIUS). [VITAE XII. CAESARUM.—ENGLISH.] 1606.

**The | Historie | Of Twelue Cæsars, | Emperovrs Of | Rome :**  
**| VVritten In Latine By | C. Suetonius Tranquillus, and**  
**newly translated | into English, by Philêmon Holland,**  
**| Doctor in Physicke. | Together with a Marginall**  
**Glosse, and other briefe Annotations there-upon. |**  
**[Printer's device.]**

*London, | [G. Snowdon] Printed for Matthew Lownes. | 1606. | Fol.*

\*.\* For one celebrated phrase of Shakespeare, "Et tu, Brute," the history of Julius Caesar as given in Suetonius may have been the original source: "Al-

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though some have written, that as M. Brutus came running upon him he said *Kaì σὺ τέκνον*: And then my sonne". Shakespeare, however, did not directly draw on Suetonius for the expression, as the actual Latin words are found elsewhere in contemporary writers.

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#### OTHER BOOKS WHICH SHAKESPEARE MAY HAVE CONSULTED.

##### 1. BARET (JOHN). [ALVEARY.] 1580.

An Alvearie Or | Quadruple Dictionarie con- | taining foure  
sundrie tongues : | namely, English, Latine, Greeke, |  
and French. | Newlie enriched with varietie of Wordes,  
| Phrases, Prouerbs, and diuers lightsome ob- | serua-  
tions of Grammar. | By the Tables you may contrariwise  
find out the most | necessarie wordes placed after the  
Alphabet, | whatsoever are to be found in anie | other  
Dictionarie: Which Tables also seruing for Lexicons, to  
lead the | learner vnto the English of such hard wordes  
as are often | read in Authors, being faithfullie exami- |  
ned, are truelie numbered. | Verie profitable for such as  
be desirous | of anie of those languages. |

([Colophon:] *Londini, | Excudebat Henricus Den-  
hamus Typographus, | Gulielmi Seresii vnicus | assig-  
natus.* | Anno salutis humanæ | 1580. | Fol.

\*.\* Title within woodcut border.

The name of this dictionary "Alvearie," or beehive, is due to the fact that the material was brought together with the assistance of the many pupils whom Baret taught in the course of eighteen years' work as tutor at Cambridge, and elsewhere. It is of great value for the elucidation of obsolete words and phrases that were current at the time of Elizabeth.

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### 2. CAMDEN (WILLIAM). [REMAINS CONCERNING BRIT- AIN.] 1614.

**Remaines, | concerning | Britaine : | But especially England,  
and the | Inhabitants thereof. | Their | Languages.  
Empreses. | Names. Apparell. | Surnames. Artillarie. |  
Allusions. Wise Speeches. | Anagrammes. Prouerbs. |  
Armories. Poesies. | Monies. Epitaphes. | Reviewed,  
corrected, and encreased. | [Printer's device beneath  
title.]**

*Printed at London by Iohn Legatt for Simon |  
Waterson. 1614. | 4to.*

\* \* This volume contains a couple of interesting allusions  
to Shakespeare :—

(a) “Adde hereunto, that whatsoeuer grace any other  
language carrieth in verse or Prose, in Tropes or  
Metaphors, in Ecchoes and Agnominations, they may  
all bee liuely and exactly represented in ours : will  
you haue Platoes veine ? reade Sir Thomas Smith, the  
Ionicke ? Sir Thomas Moore. Ciceroes ? Ascham,  
Varro ? Chaucer, Demosthenes ? Sir Iohn Cheeke  
(who in his treatise to the Rebels, hath comprised all  
the figures of Rhetorick. Will you reade Virgill ?  
take the Earle of Surrey, Catullus ? Shakespheare and  
Barlowes fragment, Ouid ? Daniell, Lucan ? Spencer,  
Martial ? Sir Iohn Dauies and others : will you haue  
all in all for Prose and verse ? take the miracle of our  
age Sir Philip Sidney.”

(b) “These may suffice for some Poeticall descriptions of  
our auncient Poets ; if I would come to our time,  
what a world could I present to you out of Sir Philip  
Sidney, Edm. Spencer, Samuel Daniel, Hugh Holland,  
Ben Iohnson, Thomas Campion, Mich. Drayton,  
George Chapman, Iohn Marston, William Shakespeare,  
and other most pregnant wits of these our times, whom  
succeeding ages may iustly admire.”

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In the part of the work treating of surnames, Camden remarks how some are derived from what the individuals carried, "as Palmer, that is, Pilgrime, for that they carried Palme when they returned from Hierusalem; Long-sword, Broad-speare, Fortescu, that is, Strong-shield, and in some such respect, Breake-speare, Shake-speare". The earliest appearance of the name is in 1248 at Clapton in Gloucestershire, about seven miles from Stratford. From thence onwards it occurs with increasing frequency in a great many counties.

CAMDEN (WILLIAM). [BRITANNIA.] 1586.

ritannia [within ornamental compartment] | Sive | Floren-  
tissimorum Reg- | norvm. Angliæ, Scotiæ, Hi- | berniæ,  
Et Insularvm Ad- | iacentium ex intima antiquitate |  
Choro-graphica descriptio, | Authore | Gvilielmo Cam-  
deno. | [Printer's device beneath title.]

*Londini, | Per Radulphum Newbery. | . . . | 1586.*  
| 2 pts. in 1 vol. 8vo.

\*.\* First edition.

This work, the fruit of ten years' unceasing labour, will always be esteemed as the most important amongst early topographical works on England.

In 1597 Camden, who had been successively second master and head master of Westminster School, was appointed on account of his great antiquarian knowledge to the vacant office of Clarenceux King-of-Arms. In this capacity he was brought into relationship with Shakespeare in a highly interesting way. In 1596 a draft coat-of-arms had been prepared for the dramatist's father, John Shakespeare, under the direction of the Garter King-of-Arms, William Dethick. There the matter seems to have rested for three years, when it was revived again in a different form, the request being no longer for a "grant" of arms, but for an

## CASE 7.

“exemplification,” that is, a recognition of a pre-existent right to bear arms. This time success attended the efforts of the family, as Dethick and Camden granted the “exemplification”. The arms are to be seen, of course, on the monument over Shakespeare’s grave in Stratford Church.

### 4. COTGRAVE (RANDLE). [FRENCH DICTIONARY.] 1611.

A | **Dictionarie | Of The French | And English | Tongues. |**  
**Compiled by Randle | Cotgrave. | [Printer’s device be-**  
**neath title.]**

*London, | Printed by Adam Islip | Anno 1611. |*  
Fol.

\* \* \* Title within woodcut border.

This is a work of real importance in the history of philology, although it is naturally not exempt from errors due to defective scholarship.

### 5. DIGGES (LEONARD). [PANTOMETRIA.] 1591.

A **Geometrical Practical | Treatize Named Pantometria, |**  
**diuided into three Bookes Longimetra, Planimetra, and**  
**| Stereometria, Containing rules manifolde for mensura-**  
**tion of all Lines, | Superficies and Solides : with sundrie**  
**strange conclusions both by Instrument and with- |**  
**out, and also by Glasses to set forth the true Description**  
**or exact Platte of an whole | Region. [Begun by L.**  
**Digges.] First published by Thomas Digges Esquire,**  
**and Dedicated to . . . | . . . Sir Nicholas Bacon Knight,**  
**Lord Keeper of the great | Seale of England. With a**  
**Mathematicall discourse of the fiue regular | Platonicall**  
**Solides, and their Metamorphosis into other fiue com- |**  
**pound rare Geometricall Bodies, conteyning an hun- |**  
**dred newe Theoremes at least of his owne In- | uention,**  
**neuer mentioned before | by anye other Geome- | trician.**  
**| Lately Reviewed By The Avthor | himselfe, and aug-**  
**mented with sundrie Additions, Diffini- | tions, Prob-**



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lemes and rare Theoremes, to open the pas- | sage, and  
to prepare a way to the vnderstanding | of his Treatize  
of Martiall Pyrotechnie | and great Artillerie, hereafter  
to | be published. | [Woodcut beneath title.]

*At London | Printed by Abell Ieffes. | Anno. 1591. |*  
Fol.

\* \* The first edition of this work appeared in 1571.

This is a very important mathematical treatise, not only on mensuration. It contains the first mention of the theodolite, but is most interesting on account of its references to the optical investigations of Digges. To him has been attributed the invention of the camera obscura, the instrument which is so familiar in the modern form of a periscope. He is believed, too, to have constructed the earliest telescope; this invention according to his son was due to information which he derived from a manuscript of Roger Bacon.

The two principal passages in the "Pantometria" may be quoted here on account of their interest. In the preface Thomas Digges writes thus: "But to leaue these celestiall causes and things doone of antiquitie long agoe, my Father by his continuall painfull practises, assisted with Demonstrations Mathematicall, was able, and sundrie times hath by proportionall Glasses duely situate in conuenient Angles, not onely discouered things farre off, read letters, numbred peeces of money with the very coyne and superscription thereof, cast by some of his freends of purpose vpon Downes in open Fields, but also seuen Myles off declared what hath been doone at that instant in priuate places". The passage of the author himself in Book I, chap. 21 reads as follows: "But maruelous are the conclusions that may be performed by glasses concaue and conuex of Circulare and parabolical formes . . . By these kinde of Glasses or rather

## CASE 7.

frames of them, placed in due Angles, yee may not onely set out the proportion of an whole region, yea represent before your eye the liuely image of euery Towne, Village, &c. and that in as little or great space or place as ye will prescribe, but also augment and dilate any parcell thereof, so that whereas at the first apparance an whole Towne shall present itselfe so small and compact together that yee shall not discerne anye difference of streates, yee may by application of Glasses in due proportion cause any peculiare house, or rounge thereof dilate and shew itselfe in as ample forme as the whole towne first appeared, so that ye shall discerne any trifle, or reade any letter lying there open especially if the sunne beames may come vnto it, as plainely as if you were corporally present, although it be distante from you as farre as eye can discrie."

. DIVES PRAGMATICUS. 1563.

. booke in Englysh | metre, of the great Marchaunt man called | Dives Pragmaticus, very preaty for children | to rede: wherby they may the bet- | ter, and more readyer, rede and | wryte wares and Imple- | mentes, in this world | contayned. | [4 lines.] | [Woodcut beneath title.]

*Imprinted at Lon- | don in Aldersgate strete, by Alexander | Lacy, dwellyng beside the Well. | The. xxv. of Aprell. 1563. | 4to.*

\* \* The only known copy of this work.

It has been suggested that there is a reminiscence of "Dives Pragmaticus" in the character of Autolycus in "The Winter's Tale". There is certainly a similarity in the quaint medley of wares proffered by Autolycus, and the list of articles enumerated in this book. There is the same humorous vein, too, in "Dives Pragmaticus" which distinguishes Autolycus.



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### 7. FLORIO (GIOVANNI). [WORLD OF WORDS.] 1598.


A | Worlde | of Wordes, | Or | Most copious, and exact |  
 Dictionarie in Italian and | English, collected by | Iohn  
 Florio. |

*Printed at London, by | Arnold Hatfield for | Edw.  
 Blount. | 1598 | Fol.*

\*.\* Title within woodcut border.

Some Shakespearean commentators have said that Florio, the teacher of languages, is held up to ridicule in "Love's Labour's Lost" in the character of the pedantic schoolmaster, Holofernes, but there seems no sufficient reason for accepting this identification. If, indeed, Shakespeare made Florio's acquaintance in the circle dependent on the favour of the Earl of Southampton, it seems quite unlikely that he should choose as the subject of his wit a protégé of the nobleman whose patronage he himself enjoyed.

### 8. FLORIO (GIOVANNI). [SECOND FRUITS.] 1591.

Florios | Second Frvtes, | To be gathered of twelue | Trees,  
 of diuers but delight- | some tastes to the tongues | of  
 Italians and Eng- | lishmen. | To which is annexed his  
 Gar- | dine Of Recreation | yeelding six thousand Italian  
 | Prouerbs. |  ([Pt. 2:] Giardino | Di Ricreatione  
 | nel quale crescono fron- | de, fiori e frutti, vaghe, leggi-  
 | adri, e soaui, sotto nome di sei | mila Prouerbij, e  
 piaceuoli ri- | boboli Italiani, colti e scelti da | Giouanni  
 Florio . . . | [4 lines] | Nuouamente posti in luce. | )

*London | Printed [by T. Orwin] for Thomas Wood-  
 cock, | dwelling at the Black-beare. | 1591. | ([Pt. 2,  
 colophon:] Finito di stampare in Londra, apresso |  
 Thomaso Woodcock, l'ultimo di | Aprile. 1591. | ) 2 pts.  
 in 1 vol. 4to.*

\*.\* See preceding note.

## CASE 7.

### 9. GUICCIARDINI (FRANCESCO). [HISTORY OF ITALY.] 1599.

**The** | **Historie** | of Guicciardin: | **Containing The VVarres of** |  
**Italie And Other Partes, Continved** | **for manie yeares**  
**vnder sundrie Kings and Princes, together** | **with the**  
**variations and accidents of the same:** | **And also the**  
**Arguments, with a Table at large expressing the**  
**principall** | **matters through the whole historie.** | **Reduced**  
**into English by Geffray Fenton.** | . . . | [Printer's device  
 beneath title.]

*Imprinted at London by Richard Field, dwelling in  
 the | Blackfriars by Ludgate.* | 1599. | Fol.

\*.\* This book of Guicciardini, which is a record of the  
 seething history of Italy from 1494 to 1532, holds a  
 very high place amongst works of scientific history.  
 Coupled with the dispassionate cynicism of the Renais-  
 sance, the author possessed extraordinary gifts of  
 patience and precision, qualities which are apt to  
 impart to work the character of a photographic re-  
 cord, where every faculty of vision seems to have as-  
 sisted, but that of insight. It is in this respect that  
 Guicciardini is not infrequently found wanting.

### 10. HAKLUYT (RICHARD). [PRINCIPAL NAVIGATIONS.] 1598(-1600).

**The** [within ornamental compartment] | **Principal Navi-** |  
**gations, Voiages,** | **Traffiques And Disco-** | **ueries of the**  
**English Nation, made by Sea** | **or, ouer-land, to the**  
**remote and farthest di-** | **stant quarters of the Earth,**  
**at any time within** | **the compasse of these 1500.**  
**yeeres: Deuided** | **into three seuerall Volumes, accord-**  
**ing to the** | **positions of, the Regions, whereunto** | **they**  
**were directed.** | . . .

✠ *Imprinted at London by George | Bishop, Ralph*  
*Newberie | and Robert Barker.* | 1598(-1600) | 3 vols.  
 Fol.

## THE JOHN RYLANDS LIBRARY.

\*.\* Second edition corrected, and first edition having been issued as a separate volume, in 1589. It is substantially a new work.

Hakluyt's object in this great collection was to preserve for the nation a record of all the famous voyages and discoveries made by English navigators, many of which were his own contemporaries and personally known to him.

In the first volume an interesting poetical treatise "The processe of the Liberty of English policie, exhorting all England to love the sea," from which two extracts may be quoted:—

The true processe of English policie  
Of vtterward to keepe this regne in  
Of our England, that no man may deny,  
Ner say of sooth but it is one of the best,  
Is this, that who seeth South, North, East and West  
Cherish Marchandise, keepe the admiraltie;  
That we bee Masters of the narrowe see.

Than I conclude, if neuer so much by land  
Were by carres brought vnto their hand,  
If well the sea were kept in gouernance  
They should by sea haue no deliuerance.  
Wee should hem stop, and we should hem destroy,  
As prisoners we should hem bring to annoy.  
And so we should of our cruell enemies  
Make our friends for feare of marchandies,  
If they were not suffered for to passe  
Into Flanders.

This edition of vol. I contains the account of the expedition to Cadiz in 1596, under the command of the Earl of Essex. On account of Essex falling into disgrace this account was suppressed, and the volume reissued in 1599 with a fresh title page in which allusion to the victory at Cadiz was omitted.

With the third volume appeared the first map to be made in England on the Mercator projection as corrected

## CASE 7.

by Edward Wright. This map represents the limit of geographical knowledge at the close of the sixteenth century, and has a Shakespearian interest too, as the lines in "Twelfth Night," Act III. 2 apparently refer to it: "He does smile his face into more lines, than in the new map, with the augmentation of the Indies".

### 11. MAUNSELL (ANDREW). [CATALOGUE OF ENGLISH BOOKS.] 1595.

The | First Part Of | the Catalogue of English | printed  
 Bookes: | Which concerneth such matters of Diu- |  
 nltie, as haue bin either written in our owne Tongue, or  
 | translated out of anie other language: And haue bin  
 | published, to the glory of God, and edification | of the  
 Church of Christ in England. | Gathered into Alphabet,  
 and such Method as it is, | by Andrew Maunsell, Booke-  
 seller. | . . . | [Printer's device beneath title.] ([Pt. 2:]  
 The | Seconde parte of the Cata- | logue of English  
 printed Bookes: | Eyther written in our owne tongue,  
 or translated out of any | other language: which con-  
 concerneth the Sciences Mathematicall, as Arith- | metick,  
 Geometrie, Astronomie, Astrologie, Musick, the Arte of  
 | VVarre, and Nauigation: | And also, of Phisick and  
 Surgerie: which haue beene published to the | glorie of  
 God, and the benefit of the Common- | weale of Eng-  
 land. | Gathered into Alphabet, and such methode as it  
 is, by | Andrew Maunsell Booke-seller. | . . . | [Printer's  
 device beneath title.]

*London, | Printed by Iohn VVindet for Andrew  
 Maunsell, ([pt. 2:] . . . Printed by Iames Roberts, for  
 Andrew Maunsell . . .) dwel- | ling in Lothburie.  
 1595. | Fol.*

\* \* The first catalogue of books issued in England. Among  
 the books appearing in it which are shown in the

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present exhibition are : " Remb. Dodeneus Herball," (Case v. 9)—" Tho. Diggs, Esquire, his Geometricall practical treatise, named, Pantometria " (Case VII. 5) —" Rob. Record : His Castle of knowledge " (Case X. 18).

### 12. SAXTON (CHRISTOPHER). [ATLAS.] 1579.

[An atlas containing 35 engraved maps of the counties of England and Wales. Drawn by C. Saxton.]

[*London,*] 1579. Fol.

\*.\* Saxton's work constitutes the first topographical survey of the counties of England, and all the maps of the period were largely based on it. It was commenced in 1574, and completed in 1579. By direction of the Privy Council every facility was to be granted to Saxton in the prosecution of his work. The maps were drawn by Saxton himself, and engraved by various men. The map of Warwickshire bears date 1576, and was engraved by Leonard Terwoort of Antwerp. Stratford appears on it as " Stretford," Charlecote as " Charleton ".

### 13. TURBERVILLE (GEORGE). [NOBLE ART OF VENERY.] [1575].

The Noble Arte Of | Venerie Or Hvnting. | VVherein is handled  
and set out the Vertues, Nature, and Pro- | perties of  
fiuetene sundrie Chaces together, with the order and  
maner | how to Hunte and kill euey one of them. |  
Translated and collected for the pleasure of all Noblemen  
and Gen- | tlemen, out of the best approued Authors,  
which haue written any thing | concerning the same :  
And reduced into such order and proper termes | as are  
vsed here, in this noble Realme of England. | [Wood-  
cut.] | The Contentes vvhwhereof shall more playnely  
appeare in | the Page next followyng. | ([*Page* (249):]  
The measures of blowing set downe in the notes | for





of Jesus Christ,<sup>b</sup> according to Matthew.

## THE ARGUMENT

[illegible]

CHAPTER 10

1 The genealogy of Christ that is, the Messias promised to the fathers, 17 If he was conceived by the holy Ghost and is one of the virgin Mary, when she was betrothed to Joseph. 20 The Angel saith to Joseph, 21 If thy he is called Jesus, and therefore I am named.

Luk. 2:27. 1  
 as John is the  
 rebaptized of  
 the penitents,  
 whereas John  
 the Baptist is  
 the one who  
 baptizes. 2  
 as John is the  
 rebaptized of  
 the penitents,  
 whereas John  
 the Baptist is  
 the one who  
 baptizes. 3  
 as John is the  
 rebaptized of  
 the penitents,  
 whereas John  
 the Baptist is  
 the one who  
 baptizes. 4

monly was called  
doubly confirmed  
by incisions  
from, who made  
know you, a worm  
ple, and at length  
into a pit.

**T**He booke of the genealogy of IESUS CHRIST the sonne of David, the sonne of Abraham.  
\*Abraham begate Isaac.  
\*And Isaac begate Jacob. And Jacob begate Judah and his brethren.

\*And Judas begate Phares, and Zara<sup>1</sup> of  
Thamar. And\*Phares begate Esrom. And  
Esrom begate Aram.

And Aramb begate Aminadab. And Aminadab begate Naasson. And Naasson begate Salmon.

5 And Salmon begate Booz of Rachab.  
And \* Booz begate Obed of Ruth. And  
Obed begate Jesse.

6 And<sup>a</sup> Iſſac begate Dauid the King. And  
<sup>a</sup>Dauid the King begate Solomon of her  
 that was the wife of Urias.

7 And Solomon begate Roboam. And Roboam begate Abia. And Abia begate Afa.  
8 And Afa begate Iosaphat. And Iosaphat

9 And Ozias begate <sup>b</sup> Ioatham. And Ioatham begate Achaz. And Achaz begate

10 And \*Ezrias begate Manasses. And  
Manasses begate Amon. And Amon be-

11 And <sup>10</sup>Isaas begate Iacim, And Iacim be-  
gate Iecchunias & his brethren about the

13 And after they were carryed away into Babylon, \* Iechonias begate | Salathiel.

\*And Salathiel begate Zorobabel.

g. Rachels and  
Bach, being  
Gentiles, fig-  
ure these Chris-  
tians are made  
up of a few ex-  
tra for them,  
but all of 4  
Gentiles, and  
for their sake  
these

6-17-12.  
 2 Sam 10, 24  
 1 King 15, 42  
 1 Chron 3, 20  
 At the same time  
 around that  
 King, I am, A  
 m... ..  
 abidingly the  
 number to me  
 in the same  
 four, the gene-  
 ration.

2. Fing 2/a  
 @ 11.18.  
 2. Fing 3.17  
 2. Fing 2/a  
 3.4.0 2.4.5  
 2. Fing 3.17  
 2. Fing 2.4.5

captivity, the sole royal was appointed upon him in that were he judged that  
they were as follows for the space of twenty years, as he the president of  
God the government remained in the family of David, where it continued till  
the coming of Christ. 73 Ch. 147. 150. 151. 152. 153.

AA-ii

13. A PAGE OF THE "GENEVAN BIBLE," 1560  
(Case VIII. 1)

## CASE 8.

the more ease and ready help of such as are desi- | rous  
to learne the same. . . . | . . . . | . . . . | . . . . | )

([Colophon :] Imprinted by Henry Bynneman, for |  
Christopher Barker. | ) [1575.] 4to.

\* \* First edition.

With woodcuts.

Along with the description of the method of hunting the  
various animals are given quaint addresses in verse from  
the creatures themselves blaming man for pursuing them.

The hare, for instance, begins thus :—

Are mindes of men, become so voyde of sense,  
That they can ioye to hurte a harmelesse thing ?  
A sillie beast, whiche cannot make defence ?  
A wretche ? a worme that can not bite, nor sting ?  
If that be so, I thanke my maker than,  
For makyng me, a Beast and not a Man."

Books like this, and Turbervile's "Booke of Faulconrie or  
Hauking" supplied the gentleman of Shakespeare's  
time with such information on sports as he might need  
to supplement his practical experience.

## CASE 8.

### OTHER BOOKS WHICH SHAKESPEARE MAY HAVE CONSULTED.

#### 1. BIBLE. THE GENEVAN VERSION. 1560.

The Bible | And | Holy Scriptvres | Conteyned In | The Olde  
And Newe | Testament. | Translated Accor- | ding to  
the Ebrue and Greke, and conferred With | the best  
translations in diuers langages. | With Moste Profitable  
Annota- | tions . . .

At Geneva. | Printed By Rouland Hall. | M.D.LX. | 4to.

\* \* The first edition of the "Genevan Version". The  
earliest English Bible printed in Roman type, with  
verse divisions, and in a handy and cheap form.

The revision was mainly the work of three men : Wm.

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Whittingham, Anthony Gilby, and Thomas Sampson, exiles at Geneva.

It obtained speedy and permanent popularity, and, although never formally recognised by authority, for three generations maintained its supremacy as the Bible of the people. It is said that its phrases find an echo in quotations from Shakespeare to Bunyan. Between 1560 and 1640 something like 150 editions were called for. It was reckoned a better translation than any that had ever been printed before, probably because it embodied in the notes the prevailing Calvinism of the day.

### 2. CICERO (MARCUS TULLIUS). [DE SENECTUTE, DE AMICITIA, ETC. ENGLISH.] 1481.

[*Begin : pt. 1 :*] *Sig. 1 2* [*fol. 2 recto*] h ere begynneth the  
prohemye vpon the reducyng / both out of latyn  
as of frensshe in to our englyssh / tongue / of the  
polytyque book named Tullius de senec- | tute. . . . |  
*Etc.* [*Pt. 1, fol. 4 recto, line 19, table of contents :*]  
h ere foloweth a remembraũce of thistories | com-  
prysed and touchyd in this present book | entitled  
Tullius de Senectute, Tullye | of olde age. . . . | . . .  
| [*Pt. 1, Sig. b 1, fol. 13 recto, text :*] m y souerayn  
frende Attitus, how be it | that I knowe certaynly  
that thou | *Etc.* [*Pt. 1, fol. 71 recto, colophon :*] Thus  
endeth the boke of Tulle of olde age translated | out  
of latyn in to frenshe by laurence de primo facto at  
| the comaundement of the noble prynce Lowys Duc  
of | Burbon / and enprynted by me symple persone  
William | Caxton in to Englysshe at the playsir  
solace and reue- | rence of men growyng in to olde  
age the xij day of Au- | gust the yere of our lord.  
M.CCCC.lxxxj : |

[*Begin : pt. 2, Sig. a 1 recto :*] Here foloweth the said  
Tullius de Amicicia translated in | to our maternall

## CASE 8.

Englissh tongue by the noble famous | Erie, The Erie  
of Wurcestre sone, heyer to the lord tip- | toft. . . . |  
*Etc.* [Pt. 2, sig. d 4, fol. 28 recto, line 8:] Thus  
endeth this boke named Tullius de Amicicia. | whiche  
treateth of frendship vtterid and declared by a | *Etc.*  
[Pt. 2. fol. 29 recto: The declamation of noblesse.]  
Here foloweth the Argument of the declamacyon / which  
| laboureth to shewe. wherin honoure sholde reste: |  
[*End.*, pt. 2, fol. 48 verso, line 13:] Explicit Per Caxton |  
[*Westminster*]; *W. Caxton*, 1481. Fol.

\* \* The translation of Cicero's "De Senectute," one of  
the first instances of the rendering of a great  
classic into the vernacular, is made from a French  
version by Laurence de Premierfait. It is attri-  
buted to Wilham Worcester, secretary to Sir John  
Fastolfe, at whose instance the work was undertaken,  
as we learn from the prologue. Caxton, who was  
responsible for the editorship of the whole volume,  
ascribes the English versions of the "De Amicitia"  
and of the "Declamation of noblesse" to John  
Tiptoft, Earl of Worcester. The latter work, com-  
posed originally in Latin by Buonaccorso, consists of  
two orations and an introduction.

FRAUNCE (ABRAHAM). [COUNTESS OF PEMBROKE'S  
EMMANUEL.] 1591.

ie | Countesse of Pembrokes | Emanuel. | Containing the  
Natiuity, Pas- | sion, Burliall, and Resurrection | of  
Christ: together with cer- | taine Psalmes of Dauid. |  
All in English Hex- | ameters. By Abraham Fravnce.  
| [Ornament beneath title.]

*Imprinted at London, for | William Ponsonby,  
dwelling in | Paules Churchyard, at the | signe of the  
Bishops | head.* | 1591. | 4to.

\* \* First edition.

Title within woodcut border.

## THE JOHN RYLANDS LIBRARY.

### 4. FRAUNCE (ABRAHAM). [COUNTESS OF PEMBROKE'S IVYCHURCH.] 1591.

The | Countesse of Pembrokes | Yuychurch. | Containing the  
affectionate | life and vnfortunate death of | Phillis and  
Amyntas : That in | a Pastorall [translated from Tasso] ;  
This in a Fune- | rall [translated from T. Watson] : both  
in English | Hexameters. | By Abraham Fravnce. |  
[Ornament beneath title.] ([*Sig. L3 recto* :] The Lamen-  
tation of | Corydon, for the loue of A- | lexis, verse for  
verse | out of Latine [of Virgil]. ([*Sig. M1 recto* :] The  
beginning of Heliodorus his | Æthiopolical History. | )

*London, | Printed by Thomas Orwyn for | William  
Ponsonby, dwelling in | Paules Churchyard, at the |  
signe of the Bishops | head. | 1591. | 4to.*

\* \* First edition.

Title within woodcut border.

### 5. CORYATE (THOMAS). [CRUDITIES.] 1611.

Coryats | Crudities | Hastily gobled vp in five | Moneths  
trauells in France, | Sauoy, Italy, Rhetia comonly |  
called the Grisons country, Hel- | uetia aliàs Switzer-  
land, some | parts of high Germany, and the | Nether-  
lands ; | Newly digested in the hungry aire | of Odcombe  
in the County of | Somerset, & now dispersed to the |  
nourishment of the traueilling Mem- | bers of this King-  
dome. | . . . | . . . |

*(London, | Printed by VV. S. [i.e. W. Stansby]  
Anno Domini | 1611. | ) 4to.*

\* \* First edition.

The title page is engraved by William Hole. There is  
also a printed title page.

With plates.

### 6. LLWYD (HUMPHREY). [BREVIARY OF BRITAIN.— ENGLISH.] [1573.]

¶ The Breuiary of | Britayne. | As this most noble, and  
renow- | med | land, was of auncient | time deuided

## CASE 8.

into three King- | domes, England, Scotland, and |  
Wales. | Contaynyng a learned discourse | of the vari-  
able state, & altera- | tion therof, vnder diuers, as |  
wel natural: as forren prin- | ces, & Conquerours |  
Together with the Geographicall de- | scription of the  
same, such as nether | by elder, nor later writers, the |  
like hath been set forth | before. | Written in Latin by  
Humfrey | Lhuyd of Denbigh, a Cambre | Britayne, and  
lately Englished | by Thomas Twyne, | Gentleman. |  
1573. |

[*Colophon* :] ¶ Imprinted at London, by | Richard  
Iohnes : and are to be | solde at his shop, ioyning | to  
the South west doore | of Paules Church. | ) [1573.] 8vo.

\* \* Title within lace border.

### 7. MACCHIAVELLI (NICCOLÒ). [FLORENTINE HISTORY.] 1595.

The | Florentine | Historie. | Written In The Ita- | lian  
Tongve, By Ni- | cholo Macchiavelli | Citizen And  
Secre- | tarie of Florence. | And translated into English,  
| By T. B. [i.e. T. Bedingfield] Esquire. |

London | Printed by T. C(reede) for VV. P(onsonby.)  
| 1595. | Fol.

\* \* Title within woodcut border.

### 8. MALORY (Sir THOMAS). [MORTE D'ARTHUR.] 1485.

[*Begin., fol. 2 recto* :] After that I had accomplysshed and  
fynysshed dyuers | hystories as wel of contemplacyon  
as of other hysto | ryal and worldly actes of grete  
conquerours 2 pryn | ces / . . . | *Etc.* [*Fol. 4, verso* :]  
¶ The table or rubrysshe of the contente of chapytres  
shortly | of the fyrst book of kyng Arthur / | *Sig. a i*  
*recto* :] Hit befel in the dayes of Vther Pendragon  
when | *Etc.* [*Colophon* :] ¶ Thus endeth thys noble and  
loyous book entytled le morte | Darthur / Notwyth-  
standyng it treateth of the byrth / lyf / and | actes.

## THE JOHN RYLANDS LIBRARY.

of the sayd kyng Arthur / of his noble knyghtes of  
the | rounde table / theyr meruayllous enquestes | and  
aduentures / | thachyeuyng of the sangreal / 2 in  
thende the dolorous deth 2 | departyng out of thys  
world of them al / whiche book was re | duced is to  
englysshe by syr Thomas Malory knyght as afore | is  
sayd / and by me deuyded in to xxi bookes chapytred  
and | enprynted / and fynysshed in thabbey west-  
mestre the last day | of Iuyl the yere of our lord  
/ M / CCCC / lxxxv / | ¶ Caxton me fieri fecit |

*Westminster : W. Caxton, 1485. Fol.*

\* \* First edition.

The only other known copy was in the library of the late Robert Hoe and has now passed into the possession of another American collector. No manuscript of the book is in existence. According to Caxton, the work was a translation from certain French sources. It was completed about 1469.

### 9. MORYSON (FYNES). [ITINERARY.] 1617.

An [within ornamental compartment] | Itinerary | VVritten  
| By Fynes Moryson Gent. | First in the Latine Tongue,  
| And Then Translated | By him into English : | [Orna-  
ment beneath title.] (*Sig.* ¶ 3 :) [Ornament.] | Con-  
taining | His Ten Yeeres | Travell Through | The Twelve  
Dominions Of | Germany, Bohmerland, Sweltzerland,  
Netherland, | Denmarke, Poland, Italy, Turkey, France,  
Eng- | land, Scotland, and Ireland. | Diuided into III  
Parts. | [10 lines] | [Ornament beneath title.]

(*At London | Printed by Iohn Beale, dwelling in  
Aldersgate | street.* 1617. | ) Fol.

\* \* First edition.

The author of this work began his extensive travels when he was about twenty-five, and spent the greater part of the next six years in wandering through nearly all Europe, as well as parts of Palestine and Asia Minor.

## CASE 8.

His work is replete with information of value to the historian engaged in the study of the social conditions existing at the close of the sixteenth century.

. MARCELLINUS (AMMIANUS). [ROMAN HISTORY].  
1609.

e | Roman | Historie, Con- | taining such Acts and occur-  
rents | as passed under Constantius, Iulianus, | Iovianus,  
Valentinianus, and Valens, | Emperours. | Digested into  
18. Bookes, the remains of 31. | and written first in  
Latine by Ammianus Mar- | cellinus: Now translated  
newly into English. | Wherunto is annexed the Chrono-  
logie, serving in stead of a briefe | supplement of those  
former 13. Bookes, which by the iniurie of Time are |  
lost: Together with compendious Annotations and  
Coniectures upon | such hard places as occurre in the  
said Historie. | Done by Philemon Holland of the Citie of  
Coventrie, | Doctor in Physicke. | [Printer's device be-  
neath title.]

*London, | Printed by Adam Islip. An. 1609. | Fol.*

. MORE (*Sir* THOMAS). [UTOPIA.] 1551.

fruteful / | and pleasaunt worke of the | beste state of a  
publyque weale, and | of the newe yle called Vtopia :  
written | in Latine by Syr Thomas More | knyght, and  
translated into Englyshe | by Raphe Robynson Citizein  
and | Goldsmythe of London, at the | procurement, and  
earnest re- | quest of George Tadolowe | Citezein &  
Haberdassher | of the same Citie. |

¶ *Imprinted at London | by Abraham Vele, dwell-  
ing in Pauls | churcheyarde at the sygne of | the Lambe.*  
Anno. | 1551. | 8vo.

\* \* This is the first edition of the first English translation of the "Utopia". The first edition of the Latin original, of which there is a copy in this library, appeared at Basle in 1518.



## THE JOHN RYLANDS LIBRARY.

### 12. SPENSER (EDMUND). [COMPLAINTS.] 1591.

Complaints. | Containing sundrie | small Poemes of the |  
 Worlds Va- | nitie. | VVhereof the next Page | maketh  
 menti- | on. | By Ed. Sp. | ~~1591~~ |

*London. | Imprinted for VVilliam | Ponsonbie,  
 dwelling in Paules | Churchyard at the signe of | the  
 Bishops head. | 1591. | 4to.*

\* \* First edition.

Title within woodcut border.

### 13. SPENSER (EDMUND). [AMORETTI.] 1595.

Amoretti | And | Epithalamion. | Written not long since | by  
 Edmund | Spenser. | [Printer's device beneath title.]  
*[London:] Printed (by P. S. [i.e. P. Short]) for  
 William | Ponsonby. 1595. | 8vo.*

\* \* First edition of the "Amoretti" and the "Epithalamion".

### 14. SPENSER (EDMUND). [FOUR HYMNS.] 1596.

Fovvre Hymnes, | Made By | Edm. Spenser. | [Printer's  
 device beneath title.] | Daphnaïda. | An Elegie | Vpon  
 The Death | Of The Noble And | Vertvovs Dovglas |  
 Howard, daughter and heire of | Henry Lord Howard,  
 Viscount Byn- | don, and wife of Arthur | Georges  
 Esquier. | Dedicated to the Right honourable the Ladie |  
 Helena, Marquesse of Northampton. | By Ed. Sp. |  
 [Printer's device beneath title.]

*London, | Printed [by R. Field] for VVilliam  
 Ponsonby. | 1596. | 4to.*

\* \* First edition of the "Four hymns," second of  
 "Daphnaïda".

### 15. SPENSER (EDMUND). [SUPPOSITITIOUS WORKS.— BRITAIN'S IDA.] 1628.

Brittain's | Ida. | Written by that Renowned Poët, | Edmond  
 Spencer |

## CASE 8.

*London: | Printed for Thomas Walkley, and | are  
to be sold at his shop at the Eagle and | Child in  
Brittaines Bursse. 1628. | 8vo.*

\* \* First edition.

There is no doubt that this poem is not by Spenser. The usual view, adopted without hesitation by Mr. Boas in his recent edition of the works of Giles and Phineas Fletcher, is that it was written by the latter poet, who lived from 1582 to 1650.

### 16. FIRST ENGLISH TRANSLATION OF SALLUST. [1520?]

¶ Here begynneth the famous cronycle of the warre / |  
which the romayns had agaynst Iugurth | vsurper of  
the kyngdome of Numi- | dy: whiche cronycle is  
compy- | led in latyn by the | renowmed romayn Salust.  
And translated into en- | glysshe by syr Alexander  
Barclay preest / at | cōmaundement of the right hye | and  
mighty prince: Tho- | mas duke of | North- | folk. | ∴  
| [Norfolk arms beneath title.]

[[Colophon :] ¶ Thus endeth the famous cronycle of  
the war | whiche the romayns had agaynst Iugurth |  
[9 lines] | . . . impren- | ted at London by Richarde  
Pynson | [5 lines].) [1520?] Fol.

\* \* The first English translation of Sallust. The Latin text is printed in the margins in roman type: the rest of the book is black letter.

### 17. FIRST ENGLISH TRANSLATION OF VERGIL. 1553.

¶ The | .xiii. Bukes of Eneados of | the famose Poete Vir-  
gill | Translatet out of Latyne | verses into Scottish me-  
| tir, bi the Reuerend Fa- | ther in God, May- | ster  
Gawin Douglas | Bishop of Dunkel & | vnkil to the Erle

## THE JOHN RYLANDS LIBRARY.

| of Angus. Euery | buke hauing hys | perticular |  
Prologe. |

¶ *Imprinted at Londõ [by W. Copland?]* | 1553. |  
4to.

\* \* Title within woodcut border. The first Scottish translation of the classics. The supplementary book by Maphæus Vegius is included, as indicated by the title. Douglas, who died in 1522, is said to be the first writer to use the term "Scottis" in reference to the language of his poems.

## CASE 9.

### WORKS BEARING UPON SHAKESPEARE AND HIS TIMES.

1. COOPER (THOMAS), *successively Bishop of Lincoln and of Winchester.* [CHRONICLE.] 1565.

Coopers Chronicle | Contenyng the vvhole discourse | of the  
histories as well of thys | realme, as ail other countreis.  
| with the succession of theyr | Kynges, the tyme of  
theyr | raign, and what notable | actes were done by  
thē | newly enlarged and | augmented, as well | in the  
first parte | wyth diuers | profitable | Histor- | ries. |  
as in the latter ende wyth the whole summe. | of those  
thynges that Paulus Iouius | and Sleigdane hath written  
of late | yere that is, now lately ouersene | and with  
great dilligence cor- | rected and augmented vn | to the.  
vii yere of the | raigne of our most | gracious Quene |  
Elizabeth that | nowe is. | [*London,*] Anno. 1565. the  
first day | of Auguste. | [Ornament beneath imprint.]

\* \* This chronicle was commenced by Thomas Lanquet who purposed to write a general history of the world, including an account of this country. He had brought the narrative down as far as A.D. 17, when death interrupted his labours. Cooper took up the un-

## CASE 9.

finished work, and carried it on to the reign of Edward VI, when the first edition was published in 1549. In the edition exhibited the history is continued until the year 1564. It contains the following entry for the day usually accepted as Shakespeare's birthday, which it may be of interest to quote; "This yere also the xxiii day of Aprill, 1564, an honorable and ioyfull peace betwene the French Kinge and our gracious Queene and their realmes and subiectes was proclaimed with sounde of trompet before the Queenes maiesty in her Castel of windsore. . . ."

### 2. ENGLAND'S HELICON. 1600.

**Englands | Helicon. | . . . | . . . | . . . | . . . |**  
[Printer's device beneath title.]

*At London | Printed by I. R. [i.e. J. Roberts] for  
Iohn Flasket, and are | to be sold in Paules Churchyard,  
at the signe | of the Beare. 1600. | 4to.*

\* \* First edition.

This celebrated anthology, containing some of the best lyric and pastoral poems of the age, appears to have been compiled by J. Bodenham and edited by A. B.

Among the poets represented are Shakespeare, Sidney, Spenser, Drayton, Breton, Barnfield, Lodge, B. Young, and others. Bartholomew Young's poems, which are proportionately numerous, are taken from his translation of the "Diana" of J. de Montemayor, published in 1598, one of the sources of the "Two Gentlemen of Verona".

"The Passionate Shepheards Song" subscribed "W. Shakespeare," and commencing "On a day, (alack the day,)" had already appeared in 1598 in the first edition of "Love's Labour's Lost" (Act IV. 3). This is the only piece in the collection with Shakespeare's name attached to it. One poem, "Corins dreame of his

## THE JOHN RYLANDS LIBRARY.

faire Chloris," is subscribed "W. S.," but there seems no reason for associating it with Shakespeare.

### 3. ENGLAND'S PARNASSUS. 1600.

Englands | Parnassus : | Or | the choysest Flowers of our  
Moderne | Poets, with their Poeticall comparisons. |  
Descriptions of Bewties, Personages, Castles, | Pallaces,  
Mountaines, Groues, Seas, | Springs, Riuers, &c. |  
Whereunto are annexed other various discourses, | both  
pleasaunt and profitable. | [Printer's device beneath  
title.]

*Imprinted at London for N. L. [i.e. N. Ling] C. B.  
[i.e. C. Burby] and T. H. [i.e. T. Hayes] 1600. | 8vo.*

\* \* \* Compiled by Robert Allott.

This anthology has a special interest attaching to it due to the fact that the compiler has included in his collection extracts from works that were not actually printed until the year 1600, e.g. Dekker's "Old Fortunatus," Ben Jonson's "Every Man Out of His Humour".

There are upwards of 2300 quotations in the work including many from Shakespeare, Spenser, Sir Philip Sidney, Drayton, and others. Those from Shakespeare are mostly from "Romeo and Juliet," "Venus and Adonis," "The Rape of Lucrece".

### 4. HEYWOOD (THOMAS). [APOLOGY FOR ACTORS.] 1612.

An | Apology | For Actors. | Containing three briefe |  
Treatises. | 1 Their Antiquity. | 2 Their ancient Dignity.  
| 3 The true vse of their quality. | Written by Thomas  
Heywood. | . . . |

*London, | Printed by Nicholas Okes. | 1612. | 4to.*

\* \* \* Title within woodcut border.

The verses entitled "The Author to his Booke," prefixed to the work, begin with lines that at once recall the

# ENGLANDS

*Parnassus:*

OR

The choyselt Flowers of our Moderne  
*Poets, with their Poeticall comparifons.*

Descriptions of Bewties, Personages, Castles,  
Pallaces, Mountaines, Groues, Seas,  
Springs, Riuers, &c.

*Whereunto are annexed other various discourses,  
both pleasaunt and profitable.*



Imprinted at London for N. L. C. B.  
and T. H. 1600.



## CASE 9.

famous passage in "As You Like It"—"All the world's a stage, And all the men and women merely players," etc.

Heywood's verses begin thus :—

The World's a Theater, the earth a Stage,  
Which God, and nature doth with Actors fill,  
Kings haue their entrance in due equipage,  
And some their parts play well and others ill.

. . . . .

Some Citizens, some Soldiers, borne to aduenter,  
Sheepheards and Sea-men ; then our play's begun,  
When we are borne, and to the world first enter,  
And all finde Exits when their parts are done.

**HEYWOOD (JOHN).** [EPIGRAMS.] 1598.

**W**orkes Of | Iohn Heywood | Newlie Imprin- | ted. |  
Namelie, | A Dialogue, wherein are pleasantlie contriued  
| the number of all the effectuall Prouerbs in our |  
English tongue : Compact in a matter | concerning two  
maner of | Mariages. | Together with three hundred  
Epigrammes vpon | three hundred Prouerbes. | Also a  
fourth, fifth and sixth hundreth of other | very pleasant,  
pithie and ingenious | Epigrammes. | [Printer's device  
beneath title.] (An | Epilogve Or Conclvsi- | on Of This  
Worke : | By | Tho. Newton. | )

*At London | Imprinted by Felix Kingston.* 1598. |  
4to.

\* \* John Heywood holds an important place in English literature both as a writer of interludes, and as an epigrammatist. It is as the former, however, that he has contributed most to the development of our literature, since he was the first in this country to substitute persons in dramatic compositions for the abstract characters of the old morality, thus providing the link between the latter and true drama. In so doing Heywood was following the example of the French farces of the fifteenth century, which apparently suggested the change to him.



THE JOHN RYLANDS LIBRARY.

6. JONSON (BENJAMIN). [WORKS.] 1616.

The | Workes | Of | Benjamin Ionson. | . . . | . . . | . . . |

*London | printed by W : | Stansby, and are | to be  
sould by | Rich : Meighen. | An<sup>o</sup> D. 1616. | Fol.*

\* \* First edition of Vol. I of Jonson's collected edition of his works.

Title page engraved by William Hole.

With a portrait by Robert Vaughan.

The relations between Shakespeare and Jonson seem on the whole to have been cordial. Shakespeare made no extant reference to his younger contemporary, as he did to Marlowe; and there are no certain instances of mutual indebtedness in their works. Jonson's combative nature and his sterner theories of the drama prompted an occasional sneer—at Shakespeare's "small Latin and less Greek," at his "tales, tempests and such-like drolleries". But the splendid eulogy prefixed by Jonson to the First Folio (1623) shows his real opinion, as does the personal testimony, "I loved the man, and do honour his memory, on this side idolatry, as much as any". Fuller's well-known account of the "wit-combats" of the two dramatists at the "Mermaid" tavern gives an idea of their friendly rivalry.

7. LAMBARD (WILLIAM). [PERAMBULATION OF KENT.]  
1576.

A Perambulation | of Kent : | Contelning the description, |  
Hystorie, and Customes of | that Shyre. | Collected and  
written (for | the most part) in the yeare. 1570. | by  
William Lambard of Lincolnes | Inne Gent. and nowe  
increased by | the addition of some things which | the  
Authour him selfe hath | obserued since that | time. |  
. . . | . . . |

## CASE 9.

¶ *Imprinted at Lon- | don for Ralfe Nevverie, | dwelling in Fleetestreete a | litle about the | Conduit. | Anno. 1576. | 4to.*

\* \* Title within lace border.

This work suggested to Stow the idea of compiling his "Survey Of London" (Case IX. 11). Camden, when he comes to the description of the county of Kent, in his *Britannia* (Case VII. 3) pays a well-deserved tribute to Lambard, "a man right well endued with excellent learning . . . and least any man should thinke, that as the comicall Poet saith, I deale by way of close pilfering, I willingly acknowledge him (and deserve he doth no lesse) to have been my foundation, and fountaine both of all (well-neere) that I shall say".

The passage in Cæsar ("De Bello Gall." 5. 14) about the inhabitants of Kent finds a place naturally in Lambard's work. Lambard, however, is not the source of the lines in 2 Henry VI, Act IV. 7 :—

Kent, in the commentaries Cæsar writ,  
Is term'd the civil'st place of all this isle :  
Sweet is the country, because full of riches ;  
The people liberal, valiant, active, wealthy.

In "Euphues and his England" Lyly uses the actual word "ciuilest" for his rendering of the Latin adjective, as does Arthur Golding in his translation of Cæsar, clear evidence that one or other of these works was used here by the author of the lines.

### 8. MEXIA (PEDRO). [THE FOREST.—ENGLISH.] 1571.

The | Foreste | or Collection of Histories, no | lesse profitable,  
then pleasant | and necessarie, dooen out of | Frenche  
into Englishe, | by Thomas | For- | tescue. | . . . |  
. . . |

¶ *Imprinted at London by | Ihon Kyngston, for | Willyam Iones. | 1571. | 4to.*

## THE JOHN RYLANDS LIBRARY.

\* \* Written in Spanish by Pedro Mexia. The French version by Claude Gruet is said to have been made from an Italian translation. Title within woodcut border.

### 9. PRIMER. 1558.

The Prymer | in English and | Latine, | after Salisbury vse,  
| set out at length wyth ma-ny prayers and good- | ly  
Pictures. | Newelye Imprynted | thys present yere. |  
1558. |

¶ Imprinted at Lon- | don by the assygnes of Ihon  
| Wayland . . . | . . . | . . . | 8vo.

\* \* Title within woodcut border.

Books of Hours, or Primers, were the most generally used works of devotion amongst the laity of the middle ages.

Cf. "Richard III," Act III. 7: "And, see, a book of prayer in his hand".

### 10. RATSEY (GAMALIEL). [RATSEIS GHOST.] 1605.

Ratseis | Ghost. | Or | The second Part | of his madde  
Prankes and Robberies. | [Woodcut beneath title.]

*Printed by V. S. [i.e. V. Sims] and are to be sold by  
Iohn | Hodgets in Paules Churchyard. | [1605.] 4to.*

\* \* This pamphlet, of which the only known copy is in the Library, is of literary as well as bibliographical interest. The highwayman Gamaliel Ratsey was notorious in the eastern counties from 1603 to 1605, in which year he was hanged at Bedford. An account of his "Life and Death" exists in a unique pamphlet in the Bodleian; the John Rylands pamphlet is a sequel, and gives a further instalment of his adventures, largely imaginary. In it we read how on one occasion, after fleeing a company of travelling players, he advised the leader to go to London, where his talents would be more profitable, and where he might rival a greater actor (probably Burbage) in the part of Hamlet.

# RATSEIS GHOST.

OR

The second Part  
of his madde Prankes and Robberies.



Printed by *V. S.* and are to be sold by *John  
Hodgets* in *Paules Churchyard.*





# A SVRVAY OF LONDON.

Contayning the Originall, Antiquity,  
Increase, Moderne estate, and description of that  
Citie, written in the yeare 1598. by Iohn Stow  
Citizen of London.

*Also an Apologie (or defence) against the  
opinion of some men, concerning that Citie,  
the greatnesse thereof.*

With an Appendix, containing in Latine,  
*Libellum de situ & nobilitate Londini*: Written  
by William Fitzstephen, in the raigne  
of Henry the second.



Imprinted by Iohn Wolfe, Printer to the honorable Citie of  
London. And are to be sold at his shop within the  
Popes head Alley in Lombard Street. 1598.

## CASE 9.

Ratsey concludes his advice with what seems to be a sarcastic reflection on Shakespeare, who had bought New Place, at Stratford, out of his professional earnings, some years ago : " When thou feelest thy purse well lined, buy thee some place or Lordship in the Country, that growing weary of playing, thy mony may there bring thee to dignitie and reputation ".

### 11. STOW (JOHN). [SURVEY OF LONDON.] 1598.

A | Svrvey Of | London. | Contayning the Originall, Anti-  
quity, | Increase, Moderne estate, and description of  
that | Citie, written in the yeare 1598. by Iohn Stow  
| Citizen | of London. | Also an Apologie (or defence)  
against the | opinion of some men, concerning that  
Citie, | the greatnesse thereof. | With an Appendix,  
containing in Latine, | Libellum de situ & nobilitate  
Londini : Written | by William Fitzstephen, in the  
raigne | of Henry the second. | [Printer's device beneath  
title.]

*Imprinted by Iohn Wolfe, Printer to the honorable  
Citie of | London : And are to be sold at his shop within  
the | Popes head Alley in Lombard street. 1598. | 4to.*

\* \* First edition. A work of inestimable value for its minute description of the institutions, topography, and social conditions of London in the time of Shakespeare. The idea of the " Survey " was suggested, so Stow tells us, by the work of William Lambard, entitled " A Perambulation of Kent " (Case IX. 7).

### 12. TARLTON (RICHARD). [JESTS AND NEWS OUT OF PURGATORY.] [1592 ?] 1844.

Tarlton's Jests, And News Out Of Purgatory : With Notes,  
And Some Account Of The Life Of Tarlton, By James  
Orchard Halliwell. . . . [Shakespeare Society, 20.]

*London, 1844. 8vo.*



## THE JOHN RYLANDS LIBRARY.

\* \* The compilation known as "Tarleton's Jests," the first part of which was published c. 1592, contains a number of more or less fictitious anecdotes in which this famous comic actor figures as hero. Tarleton's early life is obscure, but from 1583, when he was chosen one of the Queen's players, to his death in 1588, he enjoyed unrivalled popularity. In ballads, jest-books, and popular tradition his memory lingered for two centuries. He played Derrick, the clown, in the "Famous Victories of Henry V," an old play utilised by Shakespeare. He died too early to have taken part in Shakespeare's acknowledged works, but it is quite possible that Hamlet's elegy on Yorick (v. 1) refers to him. His successor William Kemp, who played Shakespearean comic parts, had a similar gift for extemporising doggerel verse, and singing it to the tabor and pipe.

Tarleton's name was affixed to the "Newes out of Purgatorie" (1590) for mercantile reasons only, as he had nothing to do with its production. It is mainly a miscellany of novels from the Italian. One of these, the "Two Lovers of Pisa," adapted from Straparola's "Notti" (iv. 4) supplies incidents resembling episodes in the "Merry Wives of Windsor".

### 13. TOTTEL'S MISCELLANY. 1567.

¶ Songes And Sonettes | written by the right honorable |  
Lord Henry Haward late | Earle of Surrey, and |  
others. | Apud Richardum Tottell. | 1567 | . . . |

([Colophon :]) ¶ Imprinted At Lon- | don In Flete-  
strete | within Temple barre at the | signe of the hand  
and starre by | Richard Tottell. | Anno. 1567. | . . . | )  
8vo.

\* \* Fifth edition.

The famous anthology usually known as "Tottel's Mis-

## CASE 9.

cellany" was first published in 1557. It contained 271 poems, all previously unprinted, by a number of authors, of whom by far the most important were Sir Thomas Wyatt, who had died in 1542, and the Earl of Surrey, executed in 1547. These two men were the best poets who had appeared in England since the death of Chaucer in 1400, and they were the pioneers of a fresher and more original poetry than had been written here since his day. All their extant original verse is preserved solely in Tottel's collection, so that the date of its publication marks an epoch in English letters—it was the herald of the great outburst of poetry in the later Elizabethan age.

The "Miscellany" long remained popular. Shakespeare, in the "Merry Wives of Windsor," makes Slender say: "I had rather than forty shillings I had my Book of Songs and Sonnets here" (Act I. sc. 1). Eight editions were published by 1587. All the early editions are very rare: of the first three editions only four copies altogether are known.

WHETSTONE (GEORGE). [PROMUS AND CASSANDRA.]  
1578-1910.

Promus and Cassandra By George Whetstone 1578 [The Tudor Facsimile Texts.] [London], 1910. 4to.

\* \* The plot of this play is taken from one of Giraldi's tales ("Dec." VIII. Nov. 5). A prose version of the story was included by Whetstone in 1582 in his "Heptameron of civil discourses".

[WITS' THEATRE OF THE LITTLE WORLD.] 1599.

ts | Theater of the little | World. | [Printer's device beneath title.] | . . . | . . . |

[London] Printed by I. R. [i.e. J. Roberts] for N. L. [i.e. N. Ling] & are | to be sold at the West doore of | Paules. 1599. | 8vo.

## THE JOHN RYLANDS LIBRARY.

\* \* Compiled by Robert Allott.

This work consists of quotations in prose on various moral subjects drawn from all kinds of sources, including a great many from classical authors.

### 16. WILLOBY (HENRY). [AVISA.] 1594-1904.

Willobie His Avisa. With An Essay towards its interpretation by Charles Hughes . . .

*London, Manchester, 1904. 4to.*

\* \* A considerable amount of obscurity surrounds this book, both as to its authorship and actual character. Its importance lies, however, in the fact that it contains the earliest mention in print of Shakespeare's name in the commendatory verses prefixed to the poem: "And Shake-speare paints poore Lucrece rape". Both poems were published in 1594, and appear in the Stationers' Registers for that year, the "Rape of Lucrece" on May 9, and the "Avisa" on September 3. The mention of Shakespeare's work in a book issued so soon afterwards might in itself suggest the possibility that the dramatist was known personally to the author of the commendatory lines, but references are found in the actual poem to a friend "W. S.," which there are grounds for identifying with William Shakespeare. A careful examination of the principal passages, quoted below, will show that the conjecture has the support of rather remarkable internal evidence:—

"H. W. being sodenly affected with the contagion of a fantastick fit, at the first sight of A, pyneth a while in secret grieffe, at length not able any longer to indure the burning heate of so fervent a humour, bewrayeth the secresy of his disease unto his familiar frend W. S. who not long before had tryed the curtesy of the like passion, and was now newly recovered of the like infection; yet finding his frend let bloud in the same

## CASE 10.

vaine, he took pleasure for a tyme to see him bleed, & in steed of stopping the issue, he enlargeth the wound, with the sharpe rasor of a willing conceit, perswading him that he thought it a matter very easy to be compassed, & no doubt with payne, diligence & some cost in tyme to be obtayned. Thus this miserable comforter comforting his frend with an impossibilitie, eyther for that he now would secretly laugh at his frends folly, that had given occasion not long before unto others to laugh at his owne, or because he would see whether an other could play his part better then himselfe, & in viewing a far off the course of this loving Comedy, he determined to see whether it would sort to a happier end for this new actor, then it did for the old player."

If the identification of W. S. with the dramatist is admitted, one can find in the above passage a significant allusion to the great romance of Shakespeare's life that finds portrayal in the "Sonnets".

## CASE 10.

### SCHOOL BOOKS CURRENT IN SHAKESPEARE'S DAY.

. ASCHAM (ROGER). [THE SCHOOLMASTER.] 1570.

The | Scholemaster | Or plaine and perfite way of tea- |  
chyng children, to vnderstand, write, and | speake, the  
Latin tong, but specially purposed | for the priuate  
brynging vp of youth in lentle- | men and Noble mens  
houses, and commodious | also for all such, as haue  
forgot the Latin | tonge, and would, by themselues  
with- | out a scholemaster, in short tyme, | and with  
small paines, recouer a | sufficient habilitie, to vnder- |  
stand, write, and | speake Latin. By Roger Ascham.

¶ An. 1570. | At London. | Printed by Iohn Daye,  
dwelling | ouer Aldersgate. | . . . | . . . | 4to.

## THE JOHN RYLANDS LIBRARY.

\* \* First edition.

This treatise on education is valuable alike as an early work on the teaching of the classics, and as an example of Elizabethan prose. His general views on education are marked by sterling common sense, and one feels in reading the book that Queen Elizabeth had been very fortunate in her youth in having Ascham as her tutor. In his "Scholemaster" he testifies warmly to her learning. "It is your shame, (I speake to you all, you yong lentlemen of England) that one mayd should go beyond you all, in excellencie of learnyng, and knowledge of diuers tonges. Pointe forth six of the best giuen lentlemen of this Court, and all they together, shew not so much good will, spend not so much tyme, bestow not so many houres, dayly orderly, ⁊ constantly, for the increase of learning ⁊ knowledge, as doth the Queenes Maiestie her selfe. Yea I beleue, that beside her perfit readines, in Latin, Italian, French, ⁊ and Spanish, she readeth here now at Windsore more Greeke euery day, than some Prebandarie of this Chirch doth read Latin in a whole weeke. And that which is most praise worthie of all, within the walles of her priuie chamber, she hath obteyned that excellencie of learnyng, to understand, speake, ⁊ write, both wittely with head, and faire with hand, as scarce one or two rare wittes in both the Vniuersities haue in many yeares reached vnto."

Ascham's appeal to the "yong lentlemen of England" was not made in vain. Around their brilliant sovereign gathered the most distinguished company that any single generation of Englishmen has produced.

2. CATO (DIONYSIUS). [DISTICHA DE MORIBUS.] 1514.

¶ Catho cū cōmento. | [Woodcut beneath title.] ([Colophon:]

¶ Liber Cathonis finit feliciter *Impressus Lōdōn* | per

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*wynandū de worde cōmorantem in vico anglice | nūcupato  
(the Fletestrete) in signo solis aurei. Anno | dñi  
Millesimo quingentesimo decimoquarto die ve- | ro  
vicesima mensis Decembris. | [Printer's device beneath  
colophon.]]* 4to.

\* \* Nothing is known about the author of these distichs, which were apparently written in the third or fourth century of the Christian era. The work, which consists of a collection of moral sayings, had a great vogue during the middle ages.

### 3. CLENARDUS (NICOLAUS). [INSTITUTIONES LINGUAE GRAECAE.] 1599.

*Institvtiones | Lingvæ Græcæ, | N. Clenardo Authore | Cvm  
| Scholijs & Praxi P. Antesignani | Rapistagnensis : |  
Nunc vero denuo recusæ & a mendis infinitis | tam literis,  
quam numeris repurgatæ. | Adjunctum etiam est  
Syntaxews compendium a Frid. | Sylbvrgio conscriptum,  
vna cum Fr. Vergaræ | Prosodia, seu de Quantitate  
Syllabarum. | In vsum Scholarum Angliæ. | Editio  
Dvodecima. | [Device beneath title.]*

*Londini, | Apud Robertum Dexter. | . . . | Anno  
M.D.XCIX. |* 8vo.

\* \* The Flemish scholar, Clenardus, was educated in the University of Louvain, where he afterwards taught Greek and Hebrew. His work as a professor caused him to recognise the need of grammars suitable to the capacity of learners, and it was with this object in view that the present work, first published at Louvain in 1529, was prepared. For two centuries it enjoyed great popularity, passing through numerous editions.

### 4. COOPER (THOMAS) *successively Bishop of Lincoln and of Winchester.* [THESAURUS LINGUAE ROMANAE ET BRITANNICAE.] 1565.

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**Thesavrvs Lingvæ Ro- | manæ & Britannicæ, tam accurate  
congestus, | vt nihil penè in eo desyderari possit, quod  
vel Latinè complectatur amplis- | simus Stephani  
Thesaurus, vel Anglicè, toties aucta Elliotæ Bibliotheca :  
| opera & industria Thomæ Cooperi Magdalenensis. |  
. . . | . . . | . . . | Accessit Dictionarium Historicvm  
Et | poëticum 'propria vocabula Virorum, Mulierum,  
Secta- | rum, Populorum, Vrbium, Montium, & cæter-  
orum loco- | rum complectens, & in his lucundissimas &  
omnium cogni- | tione dignissimas historias. | [Badge  
of the Earl of Leicester beneath title.] | [8 lines.] |**

*Excusvm Londini In Aedibvs | quondam Bertheleti*  
... | ... *per Henricum VVykes.* | Anno domini. 1565.  
| 16. Martij. | 1 vol. in 2. Fol.

\* \* Sir Thomas Elyot's Latin dictionary on which this work  
is based had been previously edited by Bishop Cooper.  
Queen Elizabeth is said to have been so pleased with  
the work that she determined to secure his ecclesiasti-  
cal advancement.

### 5. DIALOGUES OF CREATURES MORALISED. [1535 ?]

☛ The Dialoges of | Creatures Moralyed. Applyably and  
edificatyfly/ | to euery mery and iocounde mater/of late  
träslated out | of latyn into our Englysshe tonge right  
pro- | fitable to the gouernaunce of man. | ¶ And they  
be to sell/vpõ | Powlys churchē | yarde. | [Woodcut  
beneath title.]

[*Antwerp ? M. Keyser ? c. 1535 ?*] 4to.

\* \* Translated from the Latin, "Dialogus creaturarum  
moralisatus," one of that curious class of books called  
bestiaries, so popular during the later Middle Ages.  
These professed to give an account of the different  
animals, and usually had illustrations ; but the principal  
purpose which they served was to provide an oppor-  
tunity for inculcating moral and religious truths by

## CASE 10.

means of reflections deduced from the descriptions of  
the several animals.

### 6. DONATUS (ÆLIUS). [ARS MINOR.] [c. 1510.]

¶ Incipit Donatus minor cū Remigio | ad vsum pusillor |  
anglicanar | scolariū. | [Woodcut beneath title.]

([Colophon:] *Explicit Donatus cum Remigio im-*  
*pressus Lon | donijs per winandū de worde / cōmorantem*  
*in the | Fletestrete / in signo solis. |*)[c. 1510.] 4to.

\* \* The grammatical writings of Donatus, the instructor of St. Jerome, formed the principal text books of the middle ages. So popular were they that the word "Donat" came to signify a rudimentary treatise of any kind. Of his writings, the one exhibited here was that in most use. On the introduction of printing it was one of the first works to be reproduced by the new methods, appearing both as a block-book and a book printed from separate movable types.

### 7. ERASMUS (DESIDERIUS). [COLLOQUIA.] 1520.

¶ Familiarium colloquiorū Formule. in | gratiam iuuentutis  
recognite. et aucte ab | Erasmo Roterodamo. | ¶ Ad hec  
per eundem. | Breuis de copia preceptio | Modus. siue  
ratio studendi. | Repetende lectionis norma. | Cōtēstatio  
aduersus se di tiosas calūnias. | [Printer's device beneath  
title.]

([Colophon:] ¶ *Londini in edibus winandi de*  
*worde. | sub Solis intersignio. Anno vir- | ginei partus*  
*M.D. xx. | Mēse Septēbri. |*) 4to.

\* \* A selection of sentences adapted for the use of beginners in Latin, arranged in conversational form.

### 8. EUCLID. [ELEMENTS.] 1570.

The Elements | Of Geometrie | of the most aunci- | ent  
Philosopher | Evclide | of Megara. | Faithfully (now



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first) tran- | slated into the Englishe tounge, by | H. Billingsley, Citizen of London. | Whereunto are annexed certaine | Scholies, Annotations, and Inuenti- | ons, of the best Mathematici- | ens, both of time past, and | in this our age. | With a very fruitfull Præface made by M. I. Dee, | specifying the chiefe Mathematicall Sciēces, what | they are, and wherunto commodious : where, also, are | disclosed certaine new Secrets Mathematicall | and Mechanicall, vntill these our daies, greatly missed. | (¶ The sixteenth booke of | the Elementes of Geometrie | added by Flussas. | )

*Imprinted at London by Iohn Daye. | (¶ Colophon :) At London | Printed by Iohn Daye, dwelling | ouer Aldersgate beneath Saint Martins. ¶ These Bookes are to be solde at | his shop vnder the gate. | 1570. | ) Fol.*

\* \* Title within woodcut border.

This version was made from the Greek original and not from the Latin translation then current, which was drawn from an Arabic version.

### 9. FRAUNCE (ABRAHAM). [THE LAWYERS' LOGIC.] 1588.

The | Lawiers Lo- | gike, exemplifying the | præcepts of Logike by | the practise of the | common Lawe, | by | Abraham Fraunce. | [Ornament beneath title.]

*At London, | Imprinted by William | How, for Thomas Gub- | bin, and T. Newman. | 1588. | 4to.*

\* \* Title within lace border.

Interspersed through this work are quotations from Latin and English poets. In the second book Fraunce gives the Latin text of the second eclogue of Vergil, to which he adds a translation of his own in hexameters, which was afterwards reprinted in "The Countesse of Pembrokes Yuychurch".

## CASE 10.

### 10. HAMILTON (JOHN) *successively Bishop of Dunkeld and Archbishop of St. Andrews.* [CATECHISM.] 1552.

✚ The Catechisme, ✚ | That is to say, ane cōmone and  
catholik | instructioun of the christin people in ma- |  
teris of our catholik faith and religioun, | quhilk na gud  
christin man or woman | suld misknaw : set furth be ye  
maist reue- | rend father in God Iohne Aschbischop | of  
sanct Androus Legatnait and primat | of ye kirk of  
Scotland, in his prouincial | counsale haldin at Edinburgh  
the xxvi. | day of Ianuarie, the zeir of our Lord | 1551.  
with the aduise and counsale of | the bischoipps and  
vthir prelati | with doctours of Theologie and | Canon  
law of the said realme | of Scotland present for | the  
tyme. | [8 lines.] |

([Colophon :] ✚ Prentit at sanct Androus [by J.  
Skot], be the command and | expēsis of the maist  
reuerend father in God Iohne | Archbischoep of sanct  
Androus, and primat of ye | hail kirk of Scotland, the  
xxix. day of Au- | gust, the zeir of our Lord. MDLii. |  
[Printer's device beneath colophon.]

\* \* Title within border of typographical ornaments.

This catechism was prepared under Archbishop Hamilton's  
authority for the use of the clergy in giving instruction  
to the laity. It was intended to counteract the spread  
of the Reformed doctrines in Scotland. Written in  
the vernacular, this work is an important example of  
the Scottish language of the period.

### 11. HULOET (RICHARD). [ABCDARIUM ANGLICO- LATINUM.] 1552.

✚ Abce- | darivm Angli- | co Latinvm, Pro | Tyrunailis  
Richardo | Huloeto Exscri- | ptore. |

*Londini.* | *Ex officina Gulielmi* | *Riddel.* | Anno.  
M.D.LII. | . . . | . . . Fol.

\* \* Title within woodcut border.

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This dictionary gives phrases as well as simple words. It was used extensively by Douce in his "Illustrations of Shakespeare". Huloet includes the different dramatic terms, and amongst them we find "Playes or sightes, as be at London on Midsomer nyght, Ludi".

### 12. LENTULUS (SCIPIO). [ITALIAN GRAMMAR.] 1575.

An Italian | Grammer VVritten | In Latin By Scipio | Lentulo  
A Neapolitane: | And turned in Englishe: | By H. G.  
[i.e. H. Grantham] | [Printer's device beneath title.]  
*Imprinted at London by Thomas Vautroullier |*  
*dwelling in the Blackefrieres. | 1575. | 8vo.*

\* \* This translation was made according to the dedication,  
for the benefit of the daughters of Lord Berkeley.

### 13. LINACRE (THOMAS). [RUDIMENTA GRAMMATICES.] [1525?]

✠Rvdi- | menta Gramma- | tices Thomæ Linacri di- |  
ligenter castigata | denuo. | ∴ |  
([Colophon:] *Impress. Londini in ædibus Pyn- |*  
*sonianis. . . . | . . . |*) [1525?] 4to.

\* \* Title within woodcut border.

This work was compiled for the use of the Princess  
Mary, to whom there is a dedication prefixed.

### 14. LINACRE (THOMAS). [DE EMENDATA STRUCTURA LATINI SERMONIS.] 1524.

Thomæ | Linacri Britan- | ni De Emendata | Strvctvra La-  
| tini Sermo- | nis Libri | Sex. | ¶  
([Colophon:] *Londini Apud Richar- | dum Pyn- |*  
*sonum mense Decembri. M.D. | XXIIII. . . . |*  
*∴ |*) 4to.

\* \* Title within the "Mvtivs Porsenna" border, attributed  
to Holbein.

This work is not an ordinary school grammar, but is

## CASE 10.

rather a collection of examples under the headings of the different parts of speech. The last section is occupied with Greek constructions, and is therefore the first work published in England treating of Greek philology. The work long retained its place as an authority, so that as late as 1669 we find Milton speaking of it thus: "though very learned, not thought fit to be read in schools".

Erasmus, in his "Praise of Folly," has been thought to have aimed his wit at Linacre in the following passage: "I know a certaine learned man, beyng both a Grecian, and a Latiniste, a Geometricien, a philosopher, and a phisicien, ye a kyngs phisicion, now almost .lx. yeres olde, who settinge all other thyngs a parte, hath whole twentie yeres together, gone about the makynge of a new Grammer: estemyng hym selfe right happie, if he maie yet liue so longe, as to sette a perfite rule and distinction betweene the eight partes of speche: whiche hitherto none of the Greke, nor Latine grammarians could fully bringe to passe: As who saith, it were deadly sinne, if one make a Coniunction a distinction pertaining to the nature of Aduerbes. And for this cause, thoughe already be as many Grammers, as Grammer-teachers, nay moe, for my friende Aldus alone hath more thā fūe times set out a grāmer, yet ouer slippeth he no grammerboke, be it neuer so tedious, and barbarously written, whiche he loketh not over, and sexheth thoroughly, enuying any man that in this kynde shoulde goo one ace beyond hym, as if he feared lest some other might take the glorie hereof from him, and so his twentieyeres labours shulde be spent in vayne." (Englissed by sir Thomas Chaloner.)

15. BRINSLEY (JOHN). [LUDUS LITERARIUS.] 1612.

Lvdvs Literarivs: | Or, | The Grammar | Schoole; | Shew-  
ing How To Pro- | ceede from the first entrance into

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learn- | ing, to the highest perfection required in the |  
Grammar Schooles, with ease, certainty and delight |  
both to Masters and Schollars ; onely according to our |  
common Grammar, and ordinary | Classicall Authours :  
[17 lines].

London, | Printed for Thomas Man. 1612. | 4to.

- Brinsley's work gives the best practical account of English educational methods at the beginning of the seventeenth century. It is very interesting to note the importance which is attached by Brinsley to the teaching of English at a time when Latin was generally regarded as the sole language worthy of systematic study. In the list of contents giving "the chiefe points aimed at" we find amongst the others, "To grow in our owne English tongue, according to their ages and growthes in other learning : To vtter their minds in the same both in propriety and purity. . . ."

3. MANUZIO (ALDO) the Younger. [PHRASES. LINGUÆ LATINÆ.] 1579.

~~Manuzio~~ ~~the~~ ~~Younger~~ ~~Latinæ~~ ~~Ab~~ ~~Al-~~ ~~do~~ ~~Manutio~~ ~~P. F.~~ ~~Con-~~  
~~scriptæ~~ ~~:~~ ~~Nunc~~ ~~Primum~~ ~~In~~ ~~ordinem~~ ~~Abecedarium~~  
~~autem~~ ~~et~~ ~~in~~ ~~Anglicum~~ ~~ser-~~ ~~monem~~ ~~conuersæ.~~ |  
~~Ad hæc~~ ~~index~~ ~~ditionum~~ ~~Anglicarum,~~ | ~~cuius~~ ~~ope~~  
~~ratione~~ ~~hæc~~ ~~libello~~ ~~quam~~ | ~~commodissime~~ ~~vti~~ ~~poterit.~~ |  
~~Index~~ ~~est~~ ~~beneath~~ ~~title.~~]

~~Manuzio~~ ~~the~~ ~~Younger~~ ~~Thomæ~~ ~~Vautrollerij.~~ |  
~~Index~~ ~~est~~ ~~beneath~~ ~~title.~~

•• Edited by T. Vautroller.

- Manuzio's work "Lucus Literarius," amongst the books recommended as useful in the acquisition of a vocabulary, is valuable for the declamation of themes, remarks :  
Now as this they may use the help of Holyokes  
Manuzio's and the phrase Manutius or Master Draxes  
[illegible]

## CASE 10.

### 17. NOWELL (ALEXANDER) *Dean of St. Paul's.* [CATECHISMUS.] 1570.

**Catechismus, | siue prima Institutio, Disci- | plinaque Pietatis  
| Christianæ, Latine explicata. | [4 lines.] |**

*Londini, | In Officina Reginaldi Wolfij, Regiæ  
Maiest. in Latinis | Typographi. Anno Dom. M.D.LXX.  
| XVI. Calend. Ivl. | 4to.*

\* \* This is the original text of the "larger" catechism of Nowell. An English translation by Thomas Norton was published in the same year. What is known as the "middle" catechism of Nowell appeared in this year, too, in Latin; an English rendering by T. Norton was printed in 1572. In this latter year his "smaller" catechism was issued, which is nearly the same as that of the "Book of Common Prayer," which has in consequence been regarded as the work of Dean Nowell. These different catechisms constituted the principal manuals of religious education in schools in the reign of Elizabeth and throughout the seventeenth century. An extract from Norton's translation of the "larger" catechism will give an idea of the manner in which the youth of those days were instructed in the obligations of citizenship:—

"Master. But it is much more heinous for a man to offend or kill the parent of his country than his own parent.

"Scholar. Yea, surely. For if it be for every private man a heinous offence to offend his private parents, and parricide to kill them; what shall we say of them that have conspired and borne wicked armour against the commonweal, against their country, the most ancient, sacred, and common mother of us all, which ought to be dearer unto us than ourselves, and for whom no honest man will stick to die to do it good, and against the prince, the father of the country itself, and parent of the commonweal; yea, and to imagine the overthrow,

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death, and destruction of them whom it is high-treason once to forsake or shrink from? So outrageous a thing can in no wise be expressed with fit name."

### 18. RECORD (ROBERT). [CASTLE OF KNOWLEDGE.] 1556.

#### The Castle of Knowledge.

(*Colophon* :) *Imprinted at London by Reginalde | Wolfe, Anno Domini, 1556. |* ) Fol.

\* \* Title within woodcut design.

Record was one of the most important English writers on mathematics of the sixteenth century. He was the first to write in English on arithmetic, astronomy, and geometry; the introduction of algebra into England is also attributed to him. "The Castle of Knowledge" is a treatise on astronomy, and contains a passage relating to the Copernican system, which shows that although only thirteen years had elapsed since the first publication of the theory, Record had perceived the force of the arguments used by Copernicus, and was prepared to support them:—

"Scholar. I perceauē it well: for as if the earthe were alwayes out of the centre of the worlde, those former absurdities woulde at all tymes appeare: so if at any tyme the earthe shoulde mooue oute of his place, those inconueniences would then appeare.

"Master. That is trulye to be gathered: howe bee it, Copernicus a man of greate learninge, of muche experience, and of wondrefull diligence in obseruation, hath renewed the opinion of Aristarchus Samius, and affirmeth that the earthe not only moueth circularlye about his owne centre, but also may be, yea and is, continually out of the precise cētre of the world 38 hundreth thousand miles: but bicause the vnderstanding of that controuersy dependeth of profounder know-

## CASE 10.

ledg then in this Introduction may be vttered conueniently, I will let it passe tyll some other time.

“ Scholar. Nay syr in good faith, I desire not to heare such vaine phantasies, so farre against common reason, and repugnante to the consente of all the learned multitude of Wryters, and therefore lette it pass for euer, and a daye longer.

“ Master. You are to yonge to be a good iudge in so great a matter : it passeth farre your learninge, and theirs also that are much better learned then you, to improue his supposition by good argumentes, and therefore you were best to condemne no thinge that you do not well vnderstand : but an other time, as I sayd, I will so declare his supposition, that you shall not only wonder to hear it, but also peraduenture be as earnest then to credite it, as you are now to condemne it.”

### 19. SHERRY (RICHARD). [GRAMMAR AND RHETORIC.] 1555.

A Treatise of the Figures | of Grammer and | Rhetorike, | profitable for al that be studious of | Eloquence, and in  
especiall for | suche as in Grammer scho- | les doe  
reade moste elo- | quente Poetes and | Oratours : |  
Whereunto is ioyned the oration | which Cicero made  
to Cesar, ge- | uing thanks vnto him for | pardonyng,  
and restoring | again of that noble mā | Marcus Mar-  
cellus, | sette foorth by Ri- | charde Sherrye | Lon-  
donar. |

*Londini in ædibus Ri- | cardi Totteli. | . . . | . . . |*  
([Colophon :] Imprinted at London in Flete- | strete  
within Temple barre, | at the sygne of the hand and |  
starre by Richarde Tottill. | the. iiii. daye of Maye, the  
| yeare of oure Lorde. | MDLV. | . . . | . . . | ) 8vo.

\* \* This book was founded on Erasmus's work "De Copia Verborum". The preparation of such a work expressly for the use of grammar schools is a testimony



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to the high standard of education at the time of its composition.

20. STANBRIDGE (JOHN). [ACCIDENTIA.] [c. 1510.]

Here begynneth the Acci | dence of mayster Stanbrydges  
owue makynge | [Woodcut beneath title.]

[n.p., c. 1510.] 4to.

\*.\* This work consists of a catechism in English on Latin  
accidence.

21. STANBRIDGE (JOHN). [PARVULORUM INSTITUTIO.]  
[152-.]

¶ Paruulorum institutio ex | Stambrigiana collectione.  
[Woodcut beneath title.]

[[Colophon :] ¶ Imprynted at london in South-  
warke | by my Peter Treueris. | ) [152-.] 4to.

\*.\* This is a short treatise on the rules of Latin composition,  
written in English.

22. STANBRIDGE (JOHN). [VOCABULA.] [152-].

¶ Vocabula mg̃ri Stābrigi | sua saltem editione edita. |  
[Woodcut beneath title.]

[[Colophon :] ¶ Imprynted at London in the South-  
warke | by me Peter Treueris. | ) [152-.] 4to.

\*.\* This work furnishes lists of Latin words with their  
English equivalents, arranged by topics.

23. STANBRIDGE (JOHN). [VULGARIA.] [c. 1520.]

¶ Vulgaria Stanbrigi. | [Woodcut beneath title.]

[[Colophon :] Imprynted at London in Fletestrete  
by me wyn- | kyn de worde at the sygne of the sonne. | )  
[c. 1520.] 4to.

\*.\* The "Vulgaria" of Stanbridge contains a useful Latin  
vocabulary, with English equivalents, followed by a  
selection of Latin sentences and phrases, with English

## CASE 10.

renderings. To the latter the author prefixes the following lines :—

¶ All lytell chyldren besyly your style ye dresse  
Vnto this treatyse with goodly aduertence  
These latyn wordes in your herte to imprese  
To the ende that you may with all your intellygēce  
Serue God your maker holy vnto his reuerence  
And yf ye do not the rodde must not spare  
You for to lerne with his sharpe morall sence  
Take now good hede z herke your vulgare.

### 24. SULPICIUS (JOANNES) *Verulanus*. [STANS PUER AD MENSAM.] 1516.

¶ *Stās puer ad mensā.* | [Woodcut beneath title.]

[(Colophon :)] ¶ *Impressum Lon. per wynandū de worde in vico | anglice nūcupato (the Fletestrete) sub Solis intersi | gnio gmorantē. Anno dñi. M.CCCCC. xvi. |* ) [Printer's device beneath colophon.] 4to.

\*.\* This work of Sulpicius provides a brief compendium of rules for behaviour, more particularly at meal-times.

### 25. TERENCE (PUBLIUS). [SELECTED SENTENCES.] 1533.

**Flovres** | For Latine Spe- | kynge Selected And | gathered  
oute of Terence, and the | same translated in to Englysshe,  
to- | gether with the exposition and set- | tyng forthe  
as welle of suche la- | tyne wordes, as were thought |  
nedefull to be annotated, as | also of dyuers gram- |  
matical rules, very | profytable z | necessarye | for the |  
expe- | dite knowlege in the latine | tongue : Compiled  
by | Nicolas Vdall. | [Ornament beneath title.]

[(Colophon :)] *Londini In Aedibus | Tho. Bertheleti.*  
| M.D.XXXIII. | . . . | ) 8vo.

\*.\* This work is a selection of sentences from the "Andria," the "Eunuchus" and the "Heautontimorumenos" of Terence, translated and annotated in English. Udall compiled it for the use of his pupils

## THE JOHN RYLANDS LIBRARY.

at Eton. He is best known, however, as the author of the earliest extant English comedy, "Ralph Roister Doister"; a piece in doggerel rhyme on the Latin model, possibly performed at Eton before 1541, though not printed till 1566. Udall was head master of Eton from 1534 to 1541, and of Westminster from 1554 to 1556; and had an unenviable reputation for severity.

26. TUNSTALL (CUTHBERT) *successively Bishop of London and of Durham*. [DE ARTE SUPPUTANDI] 1522.

De Arte Svpvvtandi | Libri Qvattvor | Cvtheberti | Tunstalli. |

([Colophon:] *Impress. Londini In Aedibus Ri- | chardi Pynsoni. Anno Ver- | bi Incarnati. M.D.XXII. | Pridie Idys Octo- | bris. . . .* | [4 lines.] | ) 4to.

\* \* \* Title within woodcut border, designed by Holbein.

The first edition of the first book wholly on arithmetic that was printed in England. It was intended as a practical handbook, but owing to its prolixity is ill-suited for the purpose. It is interesting to find questions in the rule of three, profit and loss, partnership, etc., all treated in the book. As the work is based on Italian models, it may not be inappropriate to recall the lines in "Romeo and Juliet" (Act III. 1): "A braggart, a rogue, a villain, that fights by the book of arithmetic!"

27. WHITTINGTON (ROBERT). [SYNTAXIS.] 1516.

¶ Roberti whittintoni lichfeldiensis gram- | matices magistri et prothouatis anglie in flo- | rētissima Oxoniēsi academia Laureati. Edi | tio de cōcinnitate grammatices et cōstructionē. | [Woodcut beneath title.]

([Colophon:] ¶ Explicit whittintoni editio de cōcinnitate grammati- | ces et constructione: nouiter impressa Londoniis per wi | nandū de Worde in vica

## CASE 10.

*vulgariter nuncupato (the fle- | testrete) apud intersigniū solis. Anno dñi. M.ccccc. xvi. | ) 4to.*

\*.\* This is a fairly full syntax in Latin with illustrative examples.

### 28. WHITTINGTON (ROBERT). [VULGARIA.] 1520.

¶ *Vulgaria Roberti whitintoni Lichfel- | diensis et de Institutione grammati- | culorum Opusculum : libello suo | de concinnitate Gram- | matices accommoda- | tū : 2 i quatuor | partes | dige- | stū. | . . . | . . . | . . . |*  
 ([Colophon :] ¶ *Impres. Lōdoñ. apud | wynādum de worde | sub Solis intersi- | gnio. Anno dñi. | M.ccccc.xx. | (:::) | ) 4to.*

\*.\* The "Vulgaria" of Whittington consists of a series of quaint sentences in English with Latin renderings designed to illustrate the rules of Latin syntax. The work concludes with a number of sentences on the subject of general behaviour.

### 29. WOLSEY (THOMAS) *Cardinal*. [RUDIMENTA GRAMMATICES.] [1539.]

*Rvdl- | menta Gramma | tices, & docendi Methodus, | non tam scholæ Gypsuychia- | næ per Reuerendissimum D. | Thomam Cardinalem Ebor. | feliciter institutæ, quam | omnibus alijs totius | Angliæ scholis | praescri- | pta. 1539.*

[*Antwerp, 1539.*] 8vo.

\*.\* Title within woodcut border.

Wolsey's grammar was founded on that of Colet, and was intended not only for the use of the college at Ipswich which he had established in succession to the old grammar school, but also for the benefit of English education in general. The college established by Wolsey was forfeited to the crown after an existence of two years. The grammar school was allowed to remain, and has survived to the present day.

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OF SHAKESPEARE AND HIS TIMES,  
WHICH MAY BE CONSULTED IN THE  
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ALLIBONE (S. A.). A critical dictionary of English literature,  
and British and American authors. . . . With . . . indexes  
of subjects. By S. A. Allibone. . . . (A supplement. . . .  
By J. F. Kirk. . . .) *Philadelphia, London, 1902.*  
5 vols. 8vo.

BALLAD SOCIETY. The Ballad Society: [Publications].  
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CAMBRIDGE HISTORY OF ENGLISH LITERATURE. The  
Cambridge history of English literature. Edited by A. W.  
Ward . . . and A. R. Waller. . . . *Cambridge, 1907,*  
*etc.* 8vo. *In progress.*

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New edition by D. Patrick. . . . A history, critical and  
biographical of authors in the English tongue from the earliest  
times till the present day, with specimens of their writings.  
[With illustrations.] *London and Edinburgh, 1901-03.*  
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- CREIZENACH (W.).** Geschichte des neueren Dramas. *Halle a. S.*, 1893-1903. 3 vols. 8vo.
- EARLY ENGLISH PROSE ROMANCES**, with bibliographical and historical introductions. Edited by W. J. Thoms. . . . Second edition, enlarged. . . . *London*, 1858. 3 vols. 8vo.
- EARLY ENGLISH DRAMA SOCIETY.** Early English dramatists. [With facsimiles.] *London*, 1905, etc. 8vo. *In progress*.
- ENGLISH GARNER.** An English garner: ingatherings from our history and literature by E. Arber. . . . *London and Birmingham*, 1877-97. 8 vols. 8vo.
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- The John Rylands Library Manchester: An analytical catalogue of the contents of the two editions of "An English Garner," compiled by E. Arber, 1877-97, and rearranged under the editorship of T. Seccombe, 1903-04. *Manchester*, 1909. 8vo, pp. vi, 221.

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\*. \* The bibliography is reprinted (with some additions) from Bohn's edition of "The Bibliographer's Manual of English Literature," by W. T. Lowndes, 1863.

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## **ADMISSION OF THE GENERAL PUBLIC AND VISITORS.**

The general public are admitted to view the Library on Tuesday and Friday afternoons between the hours of two and six, and on the second Wednesday of each month between the hours of seven and nine in the evening. Visitors to Manchester from a distance, at any other time when the Library is open, will be admitted for the same purpose upon application to the Librarian.



